

**CONSTRUCTING THE TOURIST GAZE IN KWAZULU-NATAL:  
THE PRODUCTION AND REPRESENTATION OF  
“ZULUNESS”  
A STUDY OF CULTURAL VILLAGES (PHEZULU AND  
ECABAZINI) AND TOUR OPERATORS (VUKA AFRICA AND  
1<sup>st</sup> ZULU SAFARIS)**

**By**

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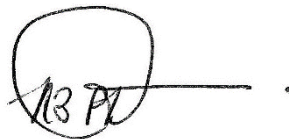
## DECLARATION

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**NOKULUNGA ZAMANTSHALI PORTIA DLAMINI**

06 December 2017

As candidate supervisor I hereby approve this dissertation for submission

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**PROFESSOR DONAL MCCRACKEN**

06 December 2017

## **DEDICATION**

In loving memory of my late father, Bongani Mtshali.

## ACKNOWLEDGEMENTS

*...but those who trust in the Lord will renew their strength; they will soar on wings like eagles; they will run and not grow weary, they will walk and not faint (Isaiah 40:31).*

All honour and glory be unto the LORD.

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May God bless you all abundantly!

*Take the baton and be the light in your own paths as you shine  
in thy destinies...*

## **ABSTRACT AND KEY TERMS**

This research study explores the production of contemporary tourism brochures, as it constructs the tourist gaze. Representation within contemporary brochures mirror post-colonial history depicting stereotypical dynamics of ethnic separateness and racial dominance commoditizing Zulu culture to sustain tourism business. Myths and legends are incorporated, telling the story about cultural villages (PheZulu and Ecabazini) and cultural tours (Vuka Africa and 1<sup>st</sup> Zulu Safari).

This study arises from recognising that tourism representation post-apartheid is still grounded on postcolonial discourse where 'othering' is still a notion where 'Zuluness' is commodified and transacted for maximising profits. Taking a cultural approach, this study employs the 'encoding' model (Hall et al., 2013) expounding on how 'Zuluness' as a discourse is negotiated and encoded on contemporary tourism brochures. Cultural imperialism and Orientalism have been used as frameworks to deploy the research study.

In this qualitative study, semi-structured interviews were conducted with the tourism professionals who are key in the production of brochures from (PheZulu Cultural Village and Ecabazini Cultural Homestead) and (Vuka Africa tours and 1<sup>st</sup> Zulu Safari). An in-depth semiotic analysis of four brochures respectively, was also examined to establish encoding processes engaged in constructing the tourist gaze. The interviews and the semiotic analysis of brochures demonstrated the intentional portrayals of Zulu identities, landscapes and Zulu culture within a capitalist perspective. The production process highlights a relationship of those who have the means (financial resources) and the voice (legitimate means) to control, determine and authorises the cultural heritage that is exhibited on media promoting destinations. This dissertation acknowledges the appropriate and suitable construction of the tourist gaze as embedded on myths of 'Zuluness.'

What remains a contentious issue in this study is that, if 'Zuluness' is a fluid phenomenon, why then does tourism representation in the democratic era not illustrate continuity and transformation by embracing the new myth which accentuates the Rainbow Nation, endorsing social cohesion?

**KEY TERMS:** *Apartheid; Big Five Game Animals; Colonialism; Culture; Cultural Imperialism; Cultural Tours; Cultural Villages; Democratic Era; Heritage; Identity; KwaZulu-Natal; Post-colonialism; Post-colonial History, Production; Rainbow Nation; Orientalism; Representation; Safaris; South Africa; Tour Operators; Tourism; Tourism Brochure; Tourist Gaze; Zulu Nation; Zuluness.*

## **GLOSSARY OF ACRONYMS AND ABBREVIATIONS**

<b>ANC</b>	African National Congress
<b>CTO</b>	Cultural Tourism Organisations
<b>GDP</b>	Gross Domestic Product
<b>IFP</b>	Inkatha Freedom Party
<b>KZN</b>	KwaZulu-Natal
<b>LED</b>	Local Economic Development
<b>NEPAD</b>	New Partnership for Africa's Development
<b>NTS</b>	National Tourism Strategy
<b>NTSS</b>	National Tourism Sector Strategy
<b>SAT</b>	South African Tourism
<b>UKZN</b>	University of KwaZulu-Natal
<b>UNWTO</b>	United Nations World Tourism Organisation



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# **CHAPTER ONE**

## **CONSTRUCTING THE GAZE: THE REPRESENTATION AND PRODUCTION OF 'ZULUNESS'**

No culture can live if it attempts to be exclusive (M. K. Gandhi cited in Prabhu 1958:20)

### **1.1. Introduction**

Great interest in heritage and cultural representation was generated in 2015 by the frequent attacks on public statues from the colonial era in South Africa and by the 'Rhodes must Fall' campaign which began at the University of Cape Town and spread to other university campuses across South Africa. The controversy focused on the assertion that these statues represented "an oppressive past that is also present" (Laurore 2016: 8). Twenty-two years after the end of the Apartheid era, the statues were perceived by campaigners to be exhibiting a narrative of oppression, displaying hardships once endured under colonial and Apartheid rule (Nyamnjoh 2016). Students protested under the banner of #Rhodesmustfall, mobilising public support and venting their anger with regards to how university spaces were "contested by colonial and decolonial symbols" (Elliot-Cooper 2017:333). These protests concerning #Rhodesmustfall and the ensuing debate trended on social media with various Facebook and Twitter pages turned into platforms of fighting for social transformation.

#### **1.1.1. Controversy and dialogue**

The #Rhodesmustfall campaign stirred up controversy and dialogue that populated the media space locally and globally igniting the "born frees" to seek transformation against the past history of racial segregation (Mattes 2012:135). This movement occupied many researchers, politicians and scholars as it questioned notions relating to transformation and decolonisation in the two-decades old South African democracy. While this movement came to focus specifically on the demand for the

removal of the statue of Cecil John Rhodes, #Rhodesmustfall raised concerns against “institutionalised racism and demands for the Africanisation of the university curriculum” (Bosch 2017:222).

Witnessing how images present visual languages and represent ideologies about gender, race and class distinction, the #Rhodesmustfall campaign was a catalyst in inspiring the present researcher to examine the role of images and how they are represented in different forums. Furthermore I was captivated by the removal of King Shaka Statue claimed not to represent King Shaka in a regal manner. This enabled the present researcher to reflect as a South African citizen and resident of KwaZulu-Natal (KZN) on the month of September being officially declared as Tourism month by the National Department of Environmental Affairs and Tourism. In particular, the present researcher was concerned with how images of a colonial past are captured in tourism brochures marketing KZN as a tourist destination of choice. Upon examination, it became evident that tourism incorporates culture for the purposes of commercial gain. This in turn, evolved into examining the concept of representation through portrayals of the colonial past. More specifically, the present researcher's focus centred on semiotics and its meaning-making characteristic within the South African tourism sector and how it portrays a world of indigenous, exotic images and unspoiled landscapes as illustrated and replicated within the published tourism literature.

## **1.2. Definitions**

This present study commences by highlighting important definitions that inform this study. Tourism in this research study is understood in terms of the critical framework documented in the National Heritage and Cultural Tourism by the Department of Environmental Affairs and Tourism (2012a:6). These critical definitions are as follows:

- i. **Tourism:** As defined by the UNWTO (2015), tourism is a “social, cultural and economic phenomenon which entails the movement of people to countries or

places outside their usual environment for personal or business/professional purposes.”

- ii. **Cultural village:** This can be defined as “an area which is set aside to depict the lifestyles, activities and artefacts of a particular culture, usually in the format of a living museum (Tourism KwaZulu-Natal 2016). Such villages present a ‘mini museum’ of ethnic and traditional aspects that are commemorated and preserved, each outlining the lifestyle of the African people highlighting time and place.
- iii. **International tourist:** This is defined by the National Heritage and Cultural Tourism Strategy (Department of Environmental Affairs and Tourism 2012b:7) as any person who travels to a country other than that in which s/he has her/his usual residence, but outside her/his usual environment, for at least one night but less than one year, the main purpose of visit being other than the exercise of an activity remunerated from within the country visited.
- iv. **Cultural tourism:** This defined by the National Heritage and Cultural Tourism Strategy (Department of Environmental Affairs and Tourism 2012b:6), as the movement of persons for essentially cultural motivations such as study tours, performing arts and other cultural tours, travel to festivals and other cultural events, visit to sites and monuments, travel to study nature, folklore or art or pilgrimages.
- v. **Zuluness:** The Zulu tribe has a long history in the province of KZN where the history, culture, belief systems marks the identity of the Zulu people. ‘Zuluness’ represents a metaphor that intersects the narratives of the Zulu people and their traditional lifestyle. Accordingly, ‘Zuluness’ has been bestowed in KZN as a tourist identity. In this respect, varying definitions of ‘Zuluness’ will be described in detail in chapter two of this study.

### 1.3. The National response to tourism development

The National Strategy on Heritage and Cultural Tourism is informed primarily by the National Tourism Sector Strategy (NTSS) and the White Paper on The Development



and Promotion of Tourism in South Africa, (Department of Environmental Affairs and Tourism 1996). The NTSS makes specific reference to the values of respect of culture and heritage, especially in the context of developing and growing domestic tourism in South Africa. The strategy is aligned to the guiding principles and values of sustainable tourism, sustainable development, social cohesion, public participation and public/private partnerships.

### **1.3.1. The Provincial response to tourism initiatives**

Linked to the existing national strategy, the KwaZulu-Natal provincial Department of Arts, Culture and Tourism developed a provincial tourism strategy which provides relevance to KZN, branding the province as “The Kingdom of the Zulu.” Nationally, South Africa has recognised its rich cultural resources and utilises them effectively to maximise sustainable tourism. Cultural images showcasing the population of the province are predominantly employed to ‘paint the picture’ about Zulu identities in the various tourism brochures, both online and print. Together, these brochures display what can be called, ‘Zuluness.’ Local tourism strategies and projects thus promote Zulu culture as a local development initiative.

### **1.3.2. ‘Zuluness’ and ‘The Kingdom of the Zulu’**

Indigenous knowledge or ‘Zuluness’ is the “commodity that is offered to cultural tourists” at cultural villages and different tourist hubs across the province (Mearnsa and du Toit 2008:161). Zulu ethnicity is believed to date back to the rise of the Zulu kingdom under Shaka kaSenzangakhona, whereby his subjects assumed “overall identity as Zulu” after King Shaka’s conquest of the British forces in 1879 (Carton, Laband, and Sithole 2008c:35). In KZN, Zulu heritage is the branding signature that is incorporated as a marketing strategy not only within tourism brochures, but on numerous tourist attractions. Branding campaigns have framed ‘Zuluness’ as the ethos of identification to enable the KZN province to stand out. Tourist attractions and icons act as “pull factors” to any destination (Bosch 2017: 21). ‘Zuluness’ not only serves as a magnet, pulling travellers to the province, but also provides “recognition of the Zulu people's pride in their language and culture” (Marschall

2015a:268). In this present study, the researcher will argue that this recognition of the Zulu people's pride is deeply entrenched in various historical forms of socialisation such as language, belief systems and traditional practices commonly adhered to by members of the community.

Other scholars such as Rudwick and Posel (2014:473) link 'Zuluness' to those "gendered power relations and associated identities" which portray a colonialist era, currently maintained in spite of urbanisation and globalisation. Further descriptions are expanded upon in chapter two, explicating on the social, historical and cultural constructions of 'Zuluness' as a discourse. In this present study, tourism representation symbolises a "clear and unique value position in the global tourism marketplace" (Knudsen and Rickly-Boyd 2012:1). Furthermore, the impact of 'Zuluness' in tourism representation reveals how the isiZulu-speaking people take pride in the spirit of *Ubuntu* as part of their heritage. In addition, the Zulu people are also known for exuding a quality of humanity which Knudsen and Rickly-Boyd (2012:3) poignantly describe as "societal attitudes and values in the Zulu Kingdom, such as the concept of *Ubuntu*." 'Zuluness' thus sets the province of KZN apart as the tourist identity, distinguishing the people of KZN from the rest of South Africans. As such, the tourism strategy has endorsed 'Zuluness' as a "catalyst for economic growth in the KwaZulu-Natal" (Young 2011:25).

### **1.3.3. The role of Zulu heritage and culture**

Upon arrival to Durban, tourists are welcomed by symbols, signs and text signifying they have arrived in "The Kingdom of the Zulu." This perception is further enhanced by the international airport recently built just north of the city of Durban being named King Shaka International Airport, a significant nod to the heritage of the Zulu people. The name Shaka carries a lot of meaning and symbolism, including: inspiration, the birth of the Zulu nation, power and independence (Kets de Fries and Elgar 2004). The mythology surrounding King Shaka's legacy continues to impact both Zulu heritage and the province as a whole.

Other several ethnic essentials demarcating 'Zuluness' that further endorse the Zulu nation's identity, include traditional foods, Zulu dance, art, craft and beadwork. In addition, African people are asserted to be "intensely religious or spiritual" (Eze 1997:27). African spirituality is demarcated and expressed by traditional healers (*izinyanga*) and divine healers (*izangoma*). In contemporary society, it remains commonly pursued with beliefs and values adhering to African healing practices linked with ancestral powers. The recognition of African religion extends to what is regarded as African initiated churches such as Zionist, Apostolic and Evangelical churches, as well as the Shembe (Nazarite Baptist) Church or *iBandla lamaNazaretha* which owes its origins in KZN (Kaarsholm 2006:82).

The famous warrior images illustrating the essence of Zulu culture is acknowledged for commemorating "Shaka's sweeping social, political, and military reforms" (Chambers and Buzinde 2015:83). Additionally, architectural designs, whereby traditional Zulu huts built as grass domes (*amaqhugwana*) typifies an "icon of tradition and Zuluness" (Whelan 2006:74). Within the media, are varying historical authentic elements deriving from "the television series Shaka Zulu, the CD packaging of black African musicians, the iconography of fashion and homeware collections, or Heritage Day celebrations that feature 'the reed dance' and an address by the head of the Zulu Royal house in ceremonial regalia" each exemplifying local heritage both recognised and revived (Murray 2002:10).

A number of tourist facilities celebrate the infamous warrior, with interior décor, hospitality and leisure spaces celebrating the legacy of the Zulu people. Incorporated in tourism and adding on the list, are the "myths of the Shakan conquests" (Carton and Morrell 2012:32) Within the tourism fraternity, these ethnic essentials imbue an 'Africanised' detail with traces of Zulu inspiration and are translated for enterprise and are commoditized as global products for the foreign audience.

Marketing campaigns branding hospitality businesses typify images of Zulu culture which endorse power roles and hierarchical positions within its published brochures. Images of women performing domestic duties—which have been maintained despite globalisation and urbanisation—continue to be portrayed as part of these campaigns.

Images of the kraal (*isibaya*), the traditional foods, traditional sandals (*izimbadada*), traditional regalia (*imvunulo*), and beadwork (*ubuhlalu*) are made saleable at various tourism hubs such as airports, the Durban beachfronts and at the cultural villages in the kiosks. Cattle keeping in the past was regarded as highly important and hence over the years the culture as gift-giving (*ukuxoshisa*) and considered as bridewealth (*ilobolo*). Cattle are still a large part of Zulu custom and are still relevant in contemporary life. Largely, cultural images are projected in the print media, such as brochures and flyers signifying the importance of cattle in traditional life.

#### **1.3.4. The tourist gaze**

In terms of this present study, the construction of the tourist gaze as mediated within tourism brochures is central to its argument and hence throughout the study it will be interrogated. The tourist gaze is enhanced visually to create tourism experiences. The gazing experience “demarcates an array of pleasurable qualities to be generated, providing some sense of competence, pleasurable qualities” generated within a particular time and space (Urry, 2011: 14). Acknowledging that the hospitality and tourism industries extends to a wider audience through online media, this study will include online images. In their design, these online e-brochures “coincide with their printed counterparts in their premises,” such as, “good presentation, clarity, comprehensive information and friendliness” (Bendito and Ramírez 2011:1226). The two media are expanded on in chapter five. While the researcher could not dismiss the relevance, popularity and prime reliance of online media in marketing campaigns in the digital age, the study will specifically focus on mainstream tourism brochures which represent ‘indigeneity’ as both authentic and exotic. The term ‘indigeneity’ refers to the distinct elements of a culture that has been shared through storytelling passed on from generation to generation as part of preserving the essence of that culture. The term ‘exotic’ refers to characteristics “assigned to countries with a different climate, culture and unique to our civilisation, which means that exotic travel involves destinations rather distant in terms of both space and cultural standards” (Kruczek 2011:78).

Brochures display trips/itineraries which display romanticised and exoticized cultural elements to be experienced by the tourist, enabling a once-in-a-life-time experience. In terms of this present study, the term 'authentic' refers to those characteristics of tourism that contextualise the destination of choice, heightening its rich local culture where dichotomies of "civilisation against the savagery of wild primitive Africa" exist in abundance (Sirakaya and Sonmez 2000:323). Images of 'Zuluness' publicised within brochures vary from brochure to brochure exposing stereotypical images of bare breasted women and men performing Zulu dance, while still others reveal artwork and, crafts that is of originality. These images communicate with the international visitors/tourism clientele.

Due to the burgeoning world-wide reach of the internet and with it, information technology, international tourists are relying more and more on the use of online media to consume destinations. Online media represent the virtual world and can easily "translate consumers' perceptions, images, and stories of touristic experiences represent a new channel with which travellers can learn about destinations based upon spontaneously and collaboratively constructed meanings" (Rose 2016:239). The tourism sector employs innovative ways of enterprising culture to the local and global markets. Localness in KZN reveals the 'Zuluness' of cultural attractions and historical sites in order to attract tourists. Both media are critical to tourism marketing campaigns as they represent localness by commercialising, "Zulu body narratives and Zulu bodies to meet the western tourists" (Naidu 2011:29), thereby highlighting a part of local heritage. Furthermore, this is done as an initiative that approves "the revival of dormant Zulu customs" (Leclerc-Madlala 2001:538), and virginity testing (*ukuhlolwa kwezintombi*) as cultural tools to serve as intervention strategies in curtailing social ills such as unplanned pregnancy and the scourge of sexually-transmitted infections (STIs) such as HIV & AIDS.

This study is aimed therefore at understanding how producers of the tourist gaze display local cultures, and how specifically local people embrace this "commodification on tourism product because of anticipated socio-economic" (Rogerson and Visser 2002b:256). It is however imperative that this study does not

circumvent and critique the 1996 Constitution of the Republic of South Africa, as well as associated legislation and marketing policies that impact on tourism growth. Instead, the study should be received as an academic work that interrogates how Zulu ethnic identities are projected within contemporary tourism brochures and the repercussions thereof.

#### **1.4. Study objectives**

This research study aims to examine the tourists gaze in relation to the following objectives:

- i. To understand how the tourist gaze is constructed through selected brochures.
- ii. To examine how the tourist industry embodies the myths of 'Zuluness' in constructing the brochures.
- iii. To explore the construction of cultural tourism and tourism routes in KwaZulu-Natal.

#### **1.5. Background to the study**

In chapter two, a comprehensive selection of literature will be reviewed which will seek to demonstrate how tourism management and representation has been shaped politically and how it in turn has influenced the tourism landscape in South Africa. The significance of this study will be to explain how the racialised and ethnic regimes of representation exist in marketing destinations. In terms of this study, the focus will be on how the tourist's gaze in KZN preserves a form of Zulu heritage by incorporating the myths of 'Zuluness' in tourism brochures based on the historical compositions of imperialism, colonialism and orientalism.

Tourism entails relaxation, sightseeing and leisure. In this adventure for sightseeing, cultural representations are a "source of entertainment for tourists" (Mamadi 2004:4). Images are specifically fashioned to shape preconceived ideas and expectations about the destinations. Initially, in South Africa, the history of tourism was

entrenched on the requirements of the white settler population (Rogerson and Visser 2002a), hence game farms and hunting lodges were popular venues. However, post-colonial and political-economic changes energised the sector's potential as a "passport to development" (Rogerson and Visser 2002b:252).

The portrayal of images in tourist literature are purposefully selected to give meaning about the destinations, people and the local cultures. Destinations have been condensed into "spaces of imagination," transforming existing texts, ideas, memories and sensory experiences into a product (Reijnders 2013:17-18). Studies conducted in tourism representation, particularly in tourism brochures, frequently depict notions of power, gender and identity (Pritchard and Morgan, 2000; Aitchison, 2001). These characteristics illustrate how images play a vital role in representing society and its people. Chiefly, mainstream tourism sketches the "preservation of cultural heritage and the revival of ethnic identity" (Ringer 1998:1).

Research in tourism representation has expanded its scope, amplifying how images depict the places and the people, while they craft meanings and shape discourses in such a way that they exhibit notions of gender and ethnicity (Palmer 1999; Echtner 1999; Aitchison 2001; Adams 2004; Nelson 2005). Issues relating to patriarchy and a language of sexuality embodied in the constructing a tourist gaze dominate the ensuing discussion (Pritchard 2007). As a result, gender portrayals regulate and reinforce a pattern of social realities. According to Morgan and Pritchard (2000:889), representations of men in tourism "tend to be associated with action, power, and ownership, while representations of women tend to be associated with passivity, availability, and being owned." Within the Zulu context, such gender portrayals, show women performing traditional activities such as preparing fire, fetching water from the stream, or weaving grass mats. However, that is a picture that seems to be contrary to the efforts of gender equality echoed in the 1996 Constitution of the Republic of South Africa (Republic of South Africa, 1996).

Travel agents and marketers create tourism products and package their destinations to suit differing tourist needs. The tourist gaze is knowingly crafted and produced to achieve a specific objective and has an ability of placing a product on the map

accentuating how it is seen, remembered and experienced. When tourists visit destinations, they expect to experience something new, fresh and extraordinary. These destinations offer colourful aspects of local cultures and their inherent vibrancy, such as ethnic dances which create a definite pull factor (Smith, Costello, and Muenchen 2010). Tourism brochures are fashioned, therefore, with intentionality showcasing “hegemonically scripted” elements that shape and enhance a “tourist gaze” (Urry 1990). Indigenous identities, local artwork and ethnic traditions have thus become a specific recognised brand, and in this way, the heritage of the people is perceived to be preserved and commemorated.

### **1.5.1. Expanding the gaze**

Through the voices of art students and anthropologists more heritage discoveries are recovered, thereby expanding “the touristic journeys through the past that absorbing the multiplicity of historical images” (Rassool and Witz 1996:335). In addition, the scenic beauty of local landscapes, townscape and identities permit the tourist to travel through imagination. Tourists travel to immerse themselves in the tranquillity inherent within scenery and landscapes, while escaping their own world becomes a necessity. All these adventurous escapades are created and appropriated at the expense of magnifying the historical truth through culture commodification.

## **1.6. The status of tourism**

South Africa is marketed globally to reach a wider audience, different national initiatives that exhibit:

A cultural landscape endowed with a diverse wealth of colourful heritage and cultural products in the form of the arts, crafts, festivals, oral history, storytelling and folklore, heritage sites, places of historical and cultural significance, archaeological remains, paleontological evidence and geological formations (Department of Environmental Affairs and Tourism 2012a:12).

KwaZulu-Natal tourism is aligned with the national tourism initiative, “profiling the various attractions, destinations and products of the province” where culture anchors



economic exchange (Department of Environmental Affairs and Tourism 2003:15). Tourists travel to experience Zulu culture. Within KZN, tourism includes the trading of “indigenous African art, music and dance, and craftwork such as beadwork, pottery, baskets and place mats, form part of culture and heritage tourism” (Mkhize and Cele 2017:129). The commodification of Zulu culture bears testimony to the significance of cultural heritage, whereby the gaze has been too frequently “strategically set” to “appropriate, portray and package (pre-industrial) African culture and the specific historical context” (Hayward 2007:23).

Within KZN, *umkhosi womhlanga*, popularly known as the reed dance is organised for “maidens to celebrate their preparation for womanhood” (Nkosi 2013:3). According to Dube (2011:17), *umkhosi womhlanga* highlights “the importance of chastity for girls prior to marriage.” The celebration is held once a year at the king’s palace Enyokeni in KwaNongoma and is popular with international tourists. It stands out as one of the significant colourful cultural festivals mediated on promotional materials, where Zulu culture attracts tourists from abroad. Informal traders sell their Zulu artefacts and beadwork, thereby promoting local income generation. Feminists criticise this exposition and the “commercialisation of Zulu virgin girl,” whereby their bodies are treated as commodities to satisfy the imagination of international tourists (Maytham-Bailey 2014:21). The celebration and the preservation of culture is evident in how Zulu people wear their ceremonial regalia during the heritage month and the observation of tradition explicates how people choose to commemorate their Africanness.

KwaZulu-Natal is the only province named according to the Zulu ethnic population that resides within its borders, and where places of recreation embody “significant names” embedded, upon the “stereotype of the Zulu warrior,” King Shaka (Carton and Morrell 2012:35). Moreover, KZN has a Zulu monarchy which has stood the test of time and with celebrations such as *umkhosi womhlanga* at Enyokeni in KwaNongoma which draw international tourists to experience ‘Zuluness.’

The (re) naming of historic places such as Sibaya Casino, King Shaka International Airport and uShaka Marine World, and the University of KwaZulu-Natal, designate a

“conscious act of keeping ‘Zuluness’” (Marschall 2015a:281). To a larger extent, such (re)naming also underlines the significance to the “indigenous conquered people of Africa” and stereotypes associated with ‘Zuluness’ (Hinz and Pateman 2006:352). It also endorses the “restoration of title to indigenous peoples after a brutal period of colonial confiscation and theft” (Berger 2010:175). Aspects of culture are staged as “tangible and intangible elements in a form of buildings, rural landscapes and villages, and cities, art collections, artefacts in museums, historic gardens, handicrafts and antiques” (Timothy 2011:3). These heritage outputs have invariably attracted more international tourists to Zulu dance, music, ceremonies and other rituals which demonstrate the uniqueness of African culture, while bolstering African pride.

Tourism has grown and evolved over the years under the disguise of politics. Much deliberation and discussion are undertaken in chapter two where tourism development is viewed within the context of the previous Apartheid era and the post-1994 democratic era. The post-Apartheid era altered the tourism narrative embodying the politically-charged terms, democracy, reconciliation, development, and unity in diversity, all wrapped up in the metaphor of the “Rainbow nation” (Conradie 2012a:2).

### **1.7. Key aspects of the research**

This present study will seek to understand how the tourism sector opts to preserve Zulu heritage portraying myths of ‘Zuluness’ some 23 years after the collapse of the Apartheid era and the first democratically-held elections in 1994.

Primarily, this research study will seek through an examination of tourism brochures, how in KZN, tourism employs certain iconic images of Zulu heritage. Furthermore, this study will seek to investigate the various Zulu cultural resources that are assembled and packaged by the tourism industry as myths of ‘Zuluness.’ These cultural resources are essentially selected for income-generation and reviving the culture.

This research work embeds itself with the construction and the production of the tourist gaze found within contemporary tourism brochures. The four brochures were chosen because they incorporate images displaying the Zulu culture and the Safari life which attracts international tourists. The researcher acknowledges some bias in a sense that cultural images are interpreted and judged by standards inherent to one's own culture. Much work highlights the commodification of culture which Boorstin cites as the transformation of "real" experiences into shallow "pseudo-events" and yet as MacCannell views as the consumption of a cultural experience (MacCannell, 1999; Boorstin, 1964). Cultural images and texts are staged to convey meaning about culture. In KZN, online media and print media portray the beauty of the province by depicting calming scenery, wildlife, horizons and beautiful landscapes showcasing "The Kingdom of the Zulu" and its people. Depictions commemorating Zulu history, objects and artefacts, signified through written representational language, metaphors, images and fantasies of the imagined reality. These symbolic representations highlight how "history, cultures, power relations, aesthetics and economics combine all at a place to create context" (Davis 2001:127). This context is encouraged both by public and private enterprise, and it must not be forgotten that tourism is supremely a revenue and job creation endeavour.

Such tourist destination images are a form of text used to represent the world (Jenkins 2003:306), depicting its peoples and landscapes, thus creating discourses which could be analysed and interpreted by people familiar with the culture being narrated. Tourism constructs gazes by projecting images that embody 'the other' as both attractive and unique. The imagery depicted is symbolic and carries metaphors embodying meaning. According to Naidu (2011:31) the 'Zulu dance' is packaged as a "(global) product positioned for foreign tourists." Moreover, in Naidu's description of the cultural products, landscapes are mediated on media exemplifying a visual language of the tourism spaces. These landscapes embody aesthetics, notions of power and meanings of a place. The tourism sector thus showcases the Zulu culture and tradition with the setting of cultural villages.

This present study focuses on two cultural villages (PheZulu and Ecabazini) and two cultural tours (Vuka Africa and 1<sup>st</sup> Zulu Safaris) that are operated by business proprietors in KZN. The study interrogates and examines the elements of 'Zuluness' where there is a revival of ethnic identities encoded in the construction and production of contemporary tourism brochures for the cultural villages and the cultural tours along the tourist routes in KZN such as The Valley of 1000 Hills and The Midlands Amble. This investigation has three specific concerns:

- i. To understand how the tourist gaze is constructed;
- ii. To understand how the tourist industry constructs the myths of 'Zuluness';
- iii. To explore the constructions of the cultural tourism and tourism routes in KwaZulu-Natal.

## **1.8. Tourism and South Africa**

Initially, tourism marketing in South Africa focused more on 'safari type' or the 'natural environment type' of tourism initiatives. However, the National Heritage and Cultural Tourism Strategy in March 2012 revitalised the tourism scene, by recognising heritage and cultural products as an important component of tourism. Accordingly, an overlap between tourism, heritage and culture began to emerge. When reviewing this overlap in the South African context, culture remains the key ingredient that binds people. Culture displays uniqueness and the pride of the nation, attracting visitors from around the globe. Culture has been incorporated as a striking feature as it visually appeals to prospective tourists, representing images of the Zulu Kingdom. Accordingly, KZN has extensively utilised culture as a catalyst to generate and create tourism growth and development.

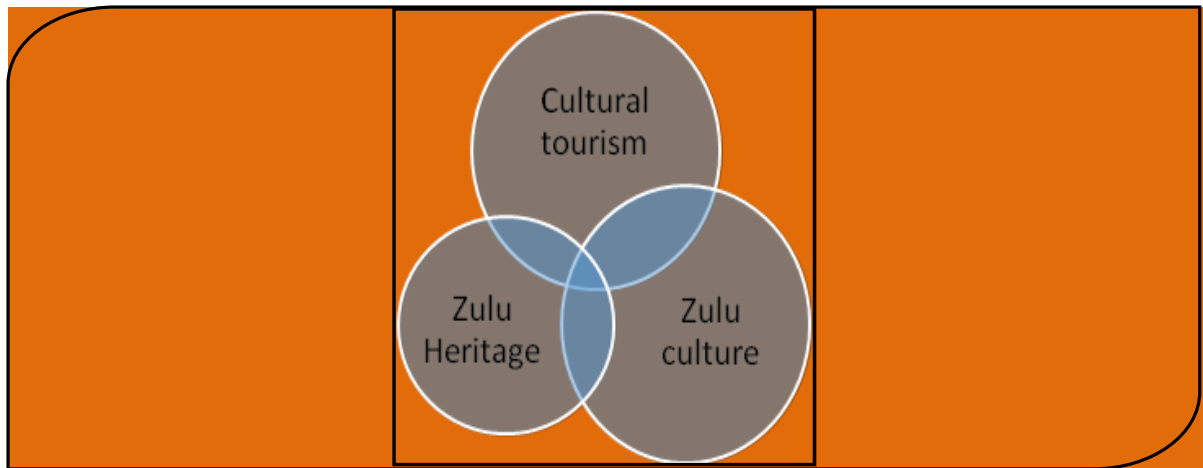
### **1.8.1. Tourism as a developmental agent**

Tourism has been regarded as a developmental agent for Africa, contributing to its "economic development, employment generation, and government revenue, as a catalyst for domestic and foreign investment" as part of the New Partnership for Africa's Development (NEPAD) strategy (Matlou 2004:123). This research study

seeks to understand how the representation of the indigenous in the production of the tourist gaze still focuses on Zulu identities, representing wild and untouched landscapes in the space of modernity where there is cultural diversity. Postcolonial studies have underlined the legacy of colonialism evident in the “formation of several contradictory images of Africa, as the habitat of noble yet dangerous people, of noble yet dangerous animals,” (Harrison 2000:37), and similarly as a series of beautiful but untamed landscapes. Within the tourism industry, the image of Africa is replicated within various media by signifying animals, the beautiful natural scenery, and African identities draping colourful traditional regalia.

### **1.9. Cultural tourism and cultural representation**

In KZN, the essence of cultural tourism synchronises Zulu ethno-cultural aspects for commodification and thus cultural representations are collaborated and staged, thereby creating tourism destinations as saleable commodities. In this, the “potent imagery of ‘Zuluness’ has been given its life by virtue of prolific representation” (Murray 2002:8). This fixture highlights “the encounter between tourists and indigenous people, and is a growing sector of most economies. This activity involves both (a) formal entrepreneurial responses through tourism capital; and (b) under-resourced and remote villages, where such activities are little more than *ad hoc* survival strategies” (Tomaselli 2001:174). Cultural tourism has opened up space for a new trade, selling cultures and feeding the imagination of international tourists. The political liberation in South Africa which overturned Apartheid laws, opened new doors, permitting vibrant expressions of many cultures and identities. With this change came different and exciting trading opportunities, leading to the emergence of cultural villages. These are tourism products which provide, “an avenue for the construction and transmission of their own contemporary cultural identities” (Conradie 2012a:2). Cultural villages have in many instances unlocked an entrepreneurial opportunity and provided a means of generating income. However, contributions from scholarly works on the commodification of cultural heritage in cultural villages have been highly diverse and produced much contested ground.



*Figure 1.1. Cultural tourism in KwaZulu-Natal encapsulating elements of 'Zuluness'*  
(Source: Diagram by author).

Figure 1.1 explicates how cultural tourism promotes, celebrates, and commemorates Zulu culture in KZN by commoditising it for the consumption of international tourists.

Representation has occupied much scholarly attention within the domain of cultural studies. It is regarded as essential in understanding how human beings create meaning and produce knowledge in a culture. Representation is by Hall, Evans, and Nixon (2013:3) as “the production and the meaning of the concepts in our minds through language.” In reference to this undertaking, “the link between concepts and language enables us to refer to the ‘real’ world of objects and people or events” (2013:3). With this in mind, the present study bases its argument upon investigating and examining the cultural codes, text, symbols and images depicted within cultural tourism brochures. Moreover, it briefly establishes the online images of the examined cultural villages and tours, as to whether these have been encoded, merging congruent meanings of Zulu culture as understood by the tourism professionals embodying ‘Zuluness.’ Hall et al. (2013:3) allude to “systems of representation” which explain how images are “organised, clustered, arranged, classified as concepts and thus stabling complex relations between them.” Having clarified the concept of representation, this present study will examine the possible intimate relationship between Zulu language expressions, cultural images, symbols and codes embodying ‘Zuluness’ exhibited in tourism brochures of the studied cultural

villages and tours. This signification is repeatedly expressed as a form of art; however, it is a medium of communication with the intended user, and in this case, the international tourist.

#### **1.10. Mythical representations in KwaZulu-Natal tourism**

In tourism, semiotic language and its use is apparent in selling culture and marketing of products. Myths are powerfully portrayed to represent people, places and position in society. Traditionally, myths are understood as a “sacred narrative which may be closely linked to fairy tales and legends, but in contemporary popular culture and the mass media they can be described as justifications of societal structure” (Bullock and Tromley 1999:555). Myths communicate power and as scholars we must create meaning in terms of how they have been structured and represented. In his account, Reid (2007:80) maintains that, “it is vital that we are able understand our contemporary world visually, in order to understand, uncover the intricate connections of myths which are constructed that informs our social life.” Myths often reveal how the society thinks, acts and processes what is deemed essential. Myths should also be seen in the light of foregrounding a deeper sense of belonging within a given nation and thus useful in perpetuating stereotypes. This could explain the presence of parallels relating to cultural villages and tours as myths of ‘Zuluness’ as embodied in the marketing brochures.

Cultural and heritage tourism is currently being promoted as a relatively new major area of focus for “economic and social development in South Africa” (Xulu 2005:1). The colourful elements of the Zulu culture; showcasing Zulu men and women in traditional costume, beadwork and other handwork, local food, traditions and belief systems have become goods and services for trade and commerce. Equally, so-called ‘authentic’ cultural villages and tours have attracted a host of entrepreneurs. These small and medium businesses have embraced ‘Zuluness’ as a core feature in the hope of creating their own competitive edge, enabling international tourists to experience what they sell as an authentic Zulu aura.

Various scholars have conducted research on representation as it incorporates 'Zuluness' (Ndlela 2002; Ndlovu 2013; Ndlovu 2012; Ngema 2013; Marschall 2008). These will be explored and further discussed in chapter two of this study. A number of scholarly contributions have exclusively focused on PheZulu as a cultural village (Ndlovu 2012; Mhiripiri 2008) highlighting that cultural villages do not represent the essence of the culture, but are mere stereotypes. Criticism levelled against the cultural villages may have ushered a new scholarship of a decolonial thinking, which this study departs from. Instead, this study looks at how tourism representation could stop vilifying the African person endorsing colonial domination.

Notions of Zulu identity on contemporary brochures depicting myths and legends of African people, cultures, landscapes, townscape, language expressions and *ubuntu* "serving the agendas of colonial domination" as argued by Ndlovu (2013:58) require interrogation particularly in the democratic era. This study questions how African people are misrepresented in tourism literature especially after urbanisation and globalisation, where local people have evolved economically. The study also questions how the tourism professional acquires indigenous knowledge and how they translate it into tourism initiative, attributing meaning to Zulu identities, landscapes, language, as depicted in tourism brochures. This study also interrogates the knowledge of 'Zuluness' used in producing the tourist gaze by establishing how tourism professionals shape and frame their business within the domain of Zulu heritage. Finally, this study will investigate whether there is any congruence across tourism professionals who are closely linked to the production of contemporary promotional tourism brochures in terms of how they repetitively select images that construct the tourist gaze.

The premeditated selection and frequent portrayals of cultural images in contemporary tourism brochures ought to explain how such signification transpires to local people. Furthermore, it ought to explicate what establishes 'Zuluness' in contemporary times, how it is understood and translated by tourism professionals, and finally how it is depicted and commodified in cultural villages and cultural tours and the impact it has on the local community.



### **1.11. Reflections by the researcher**

In qualitative research, scholars reflect on the implications of the insider-outsider position. This bias is associated with either being an insider or an outsider, and is described by Chavez in the following way:

For an outsider, the danger is the imposition of the researcher's values, beliefs, and perceptions on the lives of participants, which may result in a positivistic representation and interpretation. For an insider bias may be overly positive or negligent if the knowledge, culture, and experience she/he shares with participants manifests as a rose-coloured observational lens or blindness to the ordinary (2008:475).

Positionality as a researcher in this study must be disclosed. Since this study claims to examine how and why 'Zuluness' remains the focal feature in constructing the touristic gaze, the present researcher considers it imperative for purposes of objectivity to disclose that she is a Zulu, born and raised in KwaZulu-Natal. She was raised according to the Zulu traditions and hence her familiarity with what she considers Zulu culture and Zulu ways of doing things may contain similar or differing meanings of 'Zuluness' with those of the participants of this study. Throughout this study therefore, the present researcher had to constantly reflect on her own preconceived ideas and prior knowledge about 'Zuluness' without impacting or influencing the position of the study. Most importantly, the present researcher had to bear in mind that 'Zuluness' is not static, as it deploys relative definitions and meanings which may be open to numerous interpretations.

### **1.12. Responsible tourism and cultural tourism**

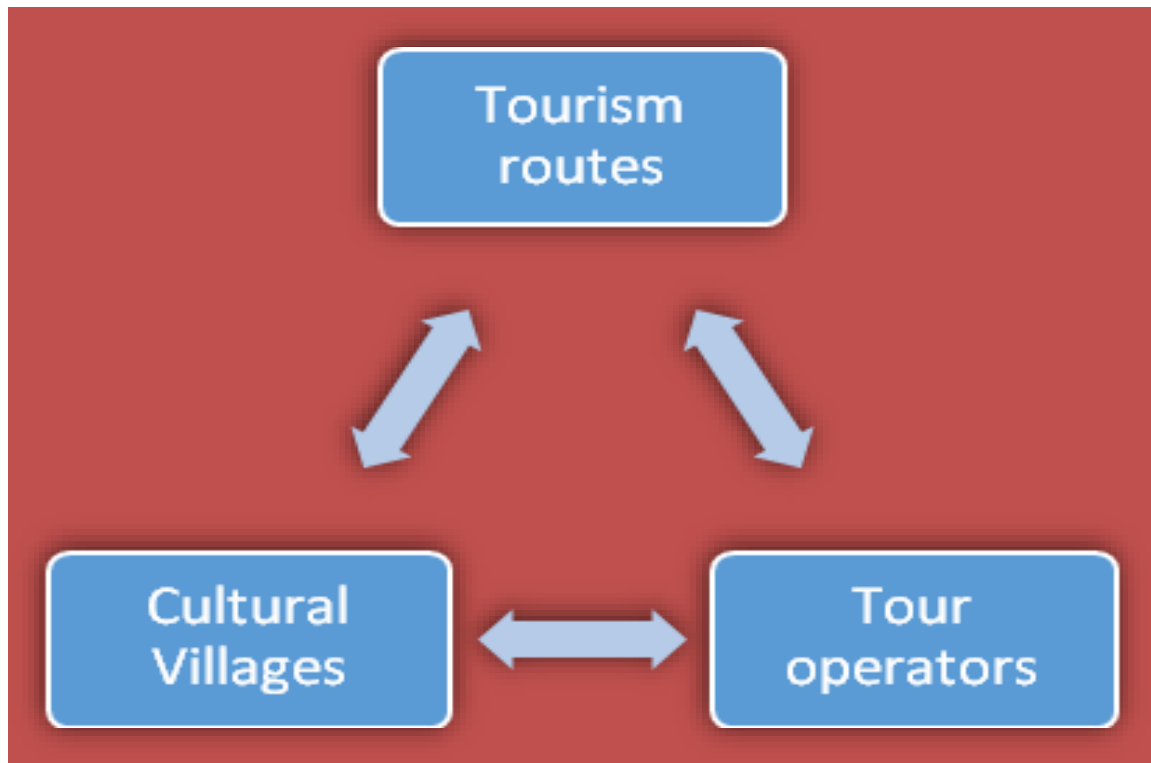
The first democratic elections in South Africa in April 1994, with its revised policies and legislative instruments ushered significant changes in government's outlook and purview. The tourism sector surfaced as a catalyst for empowerment and enhancing wealth generation. The White Paper on The Development and Promotion of Tourism in South Africa (Department of Environmental Affairs and Tourism 1996), provides a policy framework and guideline for tourism development in South Africa. One of its priorities is that of 'responsible tourism' proposed as the anchor and the key for

unlocking tourism development. Responsible tourism speaks to issues of development in a responsible manner, while ensuring a competitive advantage by the sector.

The White Paper on The Development and Promotion of Tourism in South Africa (Department of Environmental Affairs and Tourism 1996), advocated for responsible trade within the tourism industry, where there should be responsibility to the environment through the promotion of balanced and sustainable tourism and focus on the development of environmentally-based tourism activities. It also encouraged the involvement of local communities ensuring that there is sustainable development where the safety and security of visitors is prioritised. Responsible tourism advocates values of respect as being core and crucial where local cultures are protected from over-commercialisation and over-exploitation (Department of Environmental Affairs and Tourism 1996:23). Equally, the cultural villages and cultural tours operated by local and international entrepreneurs present a remarkable business sense and alliance for wealth creation for smaller tourism businesses through the commodification of Zulu culture.

### **1.13. Cultural Tourism in KwaZulu-Natal**

The new political dispensation has emphasised the promotion and preservation of what was once a neglected heritage. This in turn has led to the representation of Zulu identity in the cultural villages and tours, which is commodified for marketing purposes. The South African government promotes tourism as a vehicle for significant employment creation, economic development and poverty alleviation. The niche area of cultural and heritage tourism greatly assists in this, comprising as it does township tours as well as cultural villages as vehicles within an empowerment strategy for the previously marginalised communities.



*Figure 1.2.* The synergy that exists between the routes, cultural villages and tour operators as cultural tourist businesses for income generation (Source: Diagram by author).

The above diagram delineates how cultural villages, tour operating businesses and tourist routes are embedded within 'Zuluness,' while they all collaborate and uniquely place 'Zuluness' in the global map inviting international tourists to KZN. This synergy, highlighted in this present study is abundantly demonstrated in myths of 'Zuluness' utilised in the marketing campaigns of cultural villages (PheZulu and Ecabazini) and tour operators (Vuka Africa and 1<sup>st</sup> Zulu Safaris).

#### **1.14. Tourists visits in South Africa**

The tourism industry attracts different kinds of tourists. Tourists embark on touring escapades as part of recreation, pilgrimage or education. Published statistics on the number of tourists who visited South Africa show that 702 709 (95.8%) came for holidays compared to 26 324 (3.6%) who came for business, and 4 208 (0.6%) who came for study purposes (Statistics South Africa 2015). Most tourists come from

overseas countries with the largest number of tourists visiting South Africa were the USA, UK, Germany, The Netherlands and France. The purpose of these visits relates to Cultural, Historical, and Heritage admiration.

#### **1.14.1. Tourism routes: The Midlands Meander**

Tourism routes have significantly emerged as a feasible strategy of growing tourism along tourism destinations. Tourism routes are a good example of networking and strong collaborations with other service providers, thereby maximising profits through selling local products and produce. In KZN, tourism routes are an attraction for the international tourist. The Midlands Meander<sup>1</sup> is located in KZN, with its geographic boundaries extending from Hilton in the south to Mooi River in the north (approximately 70 km) and in the west, about 40 km to the central Kamberg and 30 km east towards Curry's Post and the Karlkloof indigenous forest. The route concept was initiated in 1985 and today the Midlands Meander tourism initiative has a vibrant network consisting of 210 members; together, they make a substantial contribution to the local economy in terms of expenditure and employment as well as undertaking social responsibility activities focusing on tourism and environmental education.<sup>2</sup>

#### **1.14.2. The location of The Valley of a 1000 Hills**

The Valley of a 1000 Hills is situated in the Outer West area of the eThekweni Municipal area and extends from Kloof inland, winding up to Botha's Hill. This route is considered to be a "catalyst for economic growth" (Meintsma 2001:51). Although The Valley of a 1000 Hills had been a tourist attraction for many years, the formal "1000 Hills Experience" strategy was first marketed in May 2000 and launched officially in December 2000.

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<sup>1</sup> The Midlands Meander, <<http://www.midlandsmeander.co.za/>>, [Accessed: 05 July 2016].

<sup>2</sup> The Midlands Meander tourism initiative participates in numerous social responsibility initiatives. <<http://www.midlandsmeander.co.za/35-general/about/50-economic-statistics-a-market-research/>>, [Accessed: 05 July 2016].

### **1.14.3. The location of the Midlands Amble**

The Midlands Amble is in the Kwa-Zulu-Natal midlands, west of Pietermaritzburg.<sup>3</sup> It is another tourist route that presents various tourist leisure options. It was initially established on 29 March 1998 and called “The Albert Falls Amble.” It was later renamed, “The Midlands Amble.” The route markets itself as ‘the road less travelled.’ Tourism routes serve a pivotal role in the mainstream economy by developing tourist facilities, activities and services along tour routes facilitating tourist spending at these stopover points. For the local community, they create employment opportunities by providing a variety of attractions and activities.

### **1.14.4. Cultural villages and cultural tours**

Municipalities have long recognised the significance of promoting cities, likewise, EThekweni Municipality has incorporated their key tourism promotions around the theme: “Durban’s history, heritage, and multiculturalism” which has also included township experiences (Ethekewini Municipality 2014a:2).

Cultural villages in their unique fashion stage Zulu shows and dances as a way of commemorating and celebrating ethnic culture, history and heritage. People who are employed in these villages are “recruited to work and even live in these villages, where they perform and demonstrate aspects of a purportedly ‘traditional’ way of life” (Hayward 2007:22). But this, the Zulu ‘way of life’ is presented and represented to perpetuate stereotypes of ethnic histories depicting the colonial era. There is controversy over whether Zulu people working in such places are exploited. It has been argued that they are excluded in the economic transformation, where previously marginalised continue to be affected by “the entrenchment of a downward

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<sup>3</sup> Tourism KwaZulu-Natal, “‘The Midlands Amble’ is a tourism route initiative aimed at promoting the services and attractions of the Bishopstowe, Crammond, Wartburg, Kranskop and Greytown areas of the Midlands of KwaZulu-Natal, South Africa.” (2016), <<http://www.zulu.org.za/about/routes/the-midlands-amble/>>, [Accessed: 04 December 2017].

vicious circle, confirming Africa's peripheral and diminishing role in the world economy" (Mbeki 2001:53).

#### **1.14.4.1. PheZulu Cultural Village**

PheZulu Cultural Village is situated in the outer west of Botha's Hill, KwaZulu-Natal. Previous research claims that the village's architecture suggests a narrative of dominant colonial knowledge about African identities. Some would hold that cultural villages can be understood as a medium that perpetuates "stereotyped images of Africans as noble savages with nothing, living harmoniously with nature and accumulating no material goods" (Ndlovu 2011:56).

Cultural villages simulate what Witz, Rassool, and Minkley (2001:278) describe as the "new genre of cultural museum, offering a tourist portable snapshot of histories." As a business concept, cultural villages are relatively large concerns, though usually privately run, whereas the tour operators are invariably small enterprises. Cultural villages typify a conglomeration of smaller housing complexes erected in a manner that simulates what can be perceived as a backward way of life depicting indigenous way of living at a certain period in history. According to Marschall (2003:113) "the selection of objects and themes" for display in the construction of Zulu cultural villages perpetuates the cultural order and reproduces racially stereotyped images of black African identities. This is evidenced in the display of herbal concoctions (*mutis*), divine healers, the traditional dance performed, all of which are performed to entice the international tourist.

#### **1.14.4.2. Ecabazini Cultural Homestead**

Ecabazini Cultural Village, also known as the Ecabazini Zulu Homestead.<sup>4</sup> The village caters for cultural tourists who are inspired by what is authentic. Their service

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<sup>4</sup> The Ecabazini Cultural Homestead is situated outside Pietermaritzburg, near Albert Falls and Game Valley and is located in a beautiful valley on "the shores and scenic part of the Albert Falls Dam.

speaks to tourists that “rejects commercialism and is prepared to forfeit Western standards of comfort for a truly authentic and highly educative experience of Zulu culture” (Marschall 2003:122).

The lifestyle portrayed in the published tourism brochures appears static and untouched, scenes illustrative of life during colonial days. There are solidly constructed buildings resembling traditional rondavels. The aim is to provide leisure with simplicity, where there is no electricity and no access to luxury facilities. Zulu identities are a representation of life as it was meant to happen in a Zulu homestead, where people perform domestic duties and dress in Zulu regalia and prepare homebrew beer and meals that are of Zulu origin. These images of Zulu identities have been translated and represented in the tourism brochures that are produced. In this way, they are a medium of communication. They leverage the villages as exciting spots of relaxation and leisure. They express a cultural narrative of a life in a normal traditional Zulu home, which has been preserved for its purity and authenticity without modern conveniences. Indigenous images have been bolstered by the provincial tourism authority, regulated by tourism stakeholders, replicated in tourism marketing and perpetuated by tourism professionals to appeal to the international tourist.

#### 1.14.4.3 1<sup>st</sup> Zulu Safaris

1<sup>st</sup> Zulu Safaris 1st Zulu Safaris is a tour operation based in Durban, South Africa. It is a family business owned by a gentleman of foreign origin. The company has employed young Zulu personnel who work as tour guides and drives tourists to the safari and cultural villages.

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<<http://www.zulu.org.za/places-to-go/pietermaritzburg-and-midlands/ecabazini-zulu-cultural-home-stead-P54779/>>, [Accessed: 05 July 2016].

#### 1.14.4.4 Vuka Afrika Tours

Vuka Afrika means 'Wake up Africa'. It is a tour operating business that is owned by one African gentleman. He is the founder and the managing director. He is solely involved in decision-making with families in the area of KwaNyuswa who runs the services of hosting tourists when tourists intends experiencing life in a typical Zulu family.

### 1.15. The cultural tourist

Tourism is regarded as the "production and the consumption of dreams" (Tresidder 1999:140). Within contemporary tourism brochures, the tourist gaze has embodied elements that facilitate 'imaginary heaven' (*izulu*) where representation has been selected to create meaning which appeals particularly to international tourists. KwaZulu-Natal possesses a strong historical identity, embodying many elements of the old kingdom of the Zulu. In differing contexts, the province is symbolised and illustrated as a 'playground' of the Zulu Kingdom, the 'jewel' of the Zulu Kingdom, a 'paradise' of the Kingdom, as the 'soul' of the Kingdom, an 'untamed spirit' of the Kingdom, the 'legends' of the Kingdom, the 'heart and pulse' of the Zulu kingdom and finally the 'capital' of the Zulu kingdom (Department of Environmental Affairs and Tourism 2003:10).

#### 1.15.1. Zulu culture and cultural tourism

The development of the tourism route in KwaZulu-Natal, is considered "the 'glue' that will join together the wide diversity" (Department of Environmental Affairs and Tourism 2003:21). The history of the Zulu people is packaged in tourist brochures to inspire a desire to visit. Tresidder (1999:142) has argued that the tourism brochure has been designed to attract attention, in that it "promotes the notion of purity within its contents an escape from contemporary society." The tourist representations of cultural villages and tours are infused with pre-modern landscapes belonging to a time before modernity. Modern marketing campaigns portray Zulu culture with distinctive images that represent tourist experiences as authentic populated with



'savage identities.' Images showcase cultural activities where Zulu identities parade in traditional attire or regalia. As Zibani (2002:52), has noted, "traditional Zulu tribal songs and traditional wedding songs remain relevant and important for occasions both traditional and modern societies" Traditional ceremonies preceding marriage negotiations such as marriage arrangements *ukucela nokulobola* are still observed as relevant in KwaZulu-Natal. Cattle herds are also symbolic for "linking families and underpin the legitimacy of children" (Carton, Laband, and Sithole 2008d: 62). The beauty of indigenous landscapes signifies, "the power of the individual to seize and redefine landscape from a constantly shifting world, which constantly appropriates and commodities cultural landscapes" (Tresidder 1999:146). Zulu people are known to be living in close relationship to nature and hence the tourist brochures provide support for this stereotypical representation.

#### **1.15.2. 'Zuluness' within contemporary tourism brochures**

The production and commodification of such visuals within contemporary media illustrate imitations of exotic colonial villages "designed to boost nationalism by showcasing the nation's triumph of conquest over colonised peoples 'saved' from savagery through imperialism" (Bunten 2010:294). Representations are thus depicted within contemporary tourism literature with hegemonic images of Zulu identities commercializing their Zulu regalia (*Imvunulo yesintu*), artwork (*ubuciko*), food (*ukudla kwesintu*), dance (*indlamu*), faith and spirituality (*ezenkolo*). Images stereotypically show townscapes, indigenous landscapes, local heritage escapes and workspaces. These semiotic representations of destinations and people encourage escapism from the humdrum realities of Western, twenty-first century industrialised life.

The landscape provides a sacred space allowing an individual reflective space as s/he seeks to escape the routine world. While such attractions often charm international tourists, the researcher questions how Zulu culture is embodied as unchanging and static in modern times. As a point of departure, the present researcher argues that the construction of the tourist gaze in fact misrepresents 'Zuluness' by sketching it as a phenomenon that is not static, whereas it changes its

face and meaning as time progresses. As examined by Chirikure, Manyanga, Ndoro (2010:218), the characteristics in question relate to the “representational issues of nation, race, gender, ethnicity, power, and class and their role in identity negotiation.” These are comparable to what their study examined regarding the multiple and shifting meanings and interpretations of the Ncome monument in post-Apartheid South Africa.



*Figure 1.3.* Portrayal of a contemporary tourism brochure highlighting the myths about the Zulu people in context (Source: Diagram by author).

Figure 1.3 above demonstrates how the identity of the Zulus is at the cornerstone of cultural tourism in KZN, and, most importantly, shows how that representation and production of contemporary tourism brochures emulates how Zulu identity and its heritage is personified, commemorated and legitimised.

## 1.16. Overview of chapters

This research study consists of six chapters in total. These may be summarised as follows:

**Chapter One** introduces the study, outlining the definitions that link to the study, the objectives of the study and a brief background that contextualises the study.

**Chapter Two** surveys the literature and research contributions about tourism development and representation on contemporary attractions and tourism brochures, paying attention as to how 'Zuluness' constructs the tourist gaze on cultural villages and tour operating businesses. Exhibitions of postcolonial histories and cultural influences on contemporary brochures are also debated.

**Chapter Three** delineates the theoretical lenses that underpin this present research. From a cultural studies standpoint, this chapter focuses on the encoding and decoding model, while the main thrust is on how 'encoding' has been incorporated into the production of such tourism brochures as under review.

**Chapter Four** delineates the research methods and methodology employed in this study. In detail, this chapter outlines the qualitative approach, research design, sampling, data collection, data analysis, data validity, and ethical considerations.

**Chapter Five** provides two sections as an in-depth semiotic analysis of the four tourism brochures examined. First, a thematic analysis from semi-structured interviews is presented and analysed focusing on the key research questions. Second, the cultural images on each brochure are investigated in detail. Second,

**Chapter Six** presents the conclusions gleaned from the research study.

### **1.17. Chapter summary**

This chapter has discussed an aspect of tourism development in South Africa and in KZN, tracing how the commodification of cultural heritage has helped to unlock economic and tourism enterprise. A brief account of 'Zuluness' was outlined, citing ethnic images legitimised and replicated in contemporary tourism brochures. The chapter highlighted how cultural villages, tour operators and tourist routes thrive through the clustering of resources and business linkages branding their operation by utilising 'Zuluness.' This chapter also described how the signification of 'Zuluness' personifies a branding signature for the villages and tour operators, endorsing an exotic and authentic cultural experience in contemporary times. In chapter two, literature relating to this phenomenon will be investigated and reviewed.

## CHAPTER TWO

### LITERATURE REVIEW

We have our own history, our own language, our own culture but our destiny is also tied up with destinies of other people- History made us all South Africans (Mangosuthu Buthelezi)<sup>5</sup>

#### 2.1. Introduction

This chapter explores a body of scholarly work which has charted a path for tourism development in South Africa, particularly cultural tourism. In particular, a thorough engagement with the literature interrogating 'Zuluness' as a discourse imbued in tourism marketing will be undertaken. Notions of Zulu heritage, will also be unpacked as to how myths of 'Zuluness' are created and enhanced in the production of the tourist gaze promoting KZN touristic businesses. A brief account of the historical perspective will highlight the impact of national politics which has greatly influenced the South African tourism sector. The latter part of the literature review will demonstrate how the tourism industry in KZN continues to maintain an outdated and stilted image of South African black people.

Cultural tourism has been studied in relation to issues of self-identification and identity construction (Wishitemi, Spenceley, and Wels, 2007). Recent scholarly work has questioned cultural tourism in terms of its "socio-economic impacts and sustainability, authenticity and representing localities in tourism, power relations, poverty alleviation, local participation and rural development" (Rogerson 2015:211). Tourism has particularly been viewed in the context of cultural conservation and heritage preservation. Embedded within this foundation, it has stimulated the resurgence of "cultural villages as avenues for preserving and presenting heritage

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<sup>5</sup> Inkatha Freedom Party, "Our president: Prince Mangosuthu Buthelezi MP., President Inkatha Freedom Party." <<http://www.ifp.org.za/who-we-are/our-leadership/our-president/>>, [Accessed: 01 December 2017].

and culture, and as vehicles of economic and social empowerment” (Hayward 2007:23). Previous studies have explicated how colonisation “excluded host communities from not only using their past, but determining its meaning, use and future” (Whelan 2006:32). However, correcting the ills of the past has meant encouraging community participation creating, what Whelan (2006:40), describes as a “mutual dialogue and cooperation among the many stakeholders at heritage places.” This is evident in how tourism continues to flourish in terms of poverty alleviation initiatives.

Culture helps us understand ‘the way of life’ for any group of people in society. It provides a perspective in terms how people ‘function’ in social context. Article #2 of the 2003 UNESCO Convention on the Safeguarding of Intangible Cultural Heritage, describes culture as:

Practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artefacts and cultural spaces associated therewith— that communities, groups and, in some cases, individuals recognise as part of their cultural heritage (cited in Department of Environmental Affairs and Tourism, March 2012: 8).

According to the National Heritage and Cultural Tourism Strategy, these intangible cultural heritages are transmitted from generation to generation, and are recreated by communities and groups in response to their environment and their interaction with nature and their history, thereby providing them with a sense of identity and continuity; this in turn promote respect for cultural diversity and human creativity. Tourism representation is critical as it indicates how tourists attribute meanings to destination images based on online and print brochures. Images set the tone and increases an expectation about a destination.

Central to this research study is the representation for cultural villages and tour operators within advertising brochures as part of an intangible cultural heritage. International tourists visit destinations as pilgrimage encounters or to experience the exotic and uniqueness of what cultures offer. Ethnic images depicting Africans and African landscapes are nominated to craft the tourist gaze, signifying how people

once lived and how much or less of that era has been kept alive as part of heritage over the years.

This chapter will trace the fundamental notions of identity that explicates the encounter of the colonised and the coloniser. Literature will be reviewed in terms of how tourism marketing and promotion accentuates image destinations by defining African identities and indigenous landscapes. Scholars have studied the surge of tourism in South Africa, paying much attention to how the new democracy has reenergised the tourism sector in no small part through a celebration of African heritage. With the new democratic dispensation now in its twenty-third year, Africanness has been exchanged, transacted, often for political correctness, attracting foreign capital and investment.

This narrative is pursued globally, often where tourism thrives by selling the 'authentic' commodities exclusively offered to the world. It is important to note that such images are frequently projected in tourist marketing products and impact on how many people today negotiate their identities. Such representation entails an active process of making sense of the many signifying systems within the culture. It explains how people interpret objects, symbols and images within a context. Within the tourism sector, ethnic representations are deployed, organised, packaged and interpreted as tourism products which outline the heritage of the people perceived as worthy of preservation and commemoration. In this, "history is the remembered record of the past: heritage is a contemporary commodity purposefully created to satisfy contemporary consumption" (Ashworth and Peter 2013:16). Undertaking the process of converting history into heritage plays a pivotal role in linking the past with the future and in satisfying the psychological needs of many international tourists.

## **2.2. Culture: A vehicle for identity**

Tourism is defined as a "social, cultural and economic phenomenon related to the movement of people to places outside their usual place of residence, pleasure being the usual motivation" (UNTWO Statistical Commission 2010:1). Tourism contributes to the Gross Domestic Product (GDP) of the nation, by helping to create a multitude



of varied employment opportunities. Likewise, it contributes greatly to the country's foreign exchange income (Department of Environmental Affairs and Tourism 2015). Not surprisingly, different service providers have therefore latched onto tourism development opportunities capitalising on the commoditisation of culture. Those involved in the planning of marketing campaigns of tourism products have to constantly engage with issues of policy and politics. This means asking relevant questions on what needs to be utilised as 'representations of culture' and who the targeted beneficiaries might be.

Culture is the main thread that facilitates a vibrant bond between destinations and the tourism industry. Culture is also fundamentally based on how it promotes the uniqueness of the place in order to attract more investments. Marketing initiatives seek to meet "the human motivation and perceptions of psychology" (Smith 2013:4), because culture conveys meaning about the people and the place. One of the major goals in tourism is ensuring sustainability which ensures a sense of place and the 'spirit of place.' Culture thus sustains tourism and is also a catalyst for production converting simple items into saleable commodities and in a capitalist society it privileges commodification. In the case of KZN, the signification codes are purported to display a language structure, showcasing cultural representations of Zulu indigenous markers.

Communities and societies distinguish themselves from others based on shared systems. Culture is transmitted from one generation to the next in a form of values, beliefs, behaviour during socialisation. Culture is therefore determined by people of any group and denotes meaningfulness to those who subscribe to its virtues. Equally, tourism simulates and generates images, showcasing cultural belief systems, customs and traditions which may resonate through a society. According to Nyamnjoh (2016a: 34) casual conversations reveal that tourists in KZN are attracted to "Zulu warrior imagery," exotic "indigenous costumes of skin" and images of "Zulu beaded women," as well as sounds of the "African drum" and the "vibrant movements" of African dancers. Accordingly, Zulu dance is packaged as a tourist

product enhancing the tourist gaze, as deliberately positioned for international tourists.

These symbols, images and indigenous activities have been reinforced globally, representing how Zulu people define themselves and shaping how 'others' view Zulu people. These collective images have over the years shaped a strong meaning and have also set the tone and a feel for a 'true' African encounter embodying 'Zuluness.' Equally, tourism marketing management accentuates the social constructs of Africa and Zulu people, expressing an "encounter with Africa and African" (Naidu 2011:33) feeding the imagination of the international tourist. An explanation of this understanding explicates how a "place, gesture and use of language" constructs and fashions an authentic image of a destination (Frow 1997:67).

This study provides the sharing and cooperation of cultural stakeholders who have spotted culture as resourceful as it "demonstrate commitment to cultural conservation and education" (Wishitemi et al. 2007:145). Fundamental to this present study is the reality of how Zulu heritage is orchestrated and packaged relating to modern tourism brochures and flyers and how they can illustrate the on-going myths of 'Zuluness' on villages and tour operating businesses. Myths as metaphors "through visual clichés overuse pictorial icons" to convey already known ideals (Dann 2002:4). Myths elaborate on how non-Africans perceive Africa. Indigenous myths and symbols provide the lens through which an African community is frequently framed, perceived and imagined. In consequence, such myths depicted replicate and to a degree sustain the legacy of colonialism. This representation, whether deliberately or by design, depicts how Zulu ethnic identities have remained unchanged over the years, thereby maintaining their *status quo*. The depictions of colonial conquests formulate an interesting angle which scholars have questioned how these stereotypical tourism representations continue to reshape contemporary society, something farfetched from the reality. Myths are said to be based on reflections of how participants observe culture through their own spectacles.

Tourism representation highlights how destinations are viewed within the tourism sector as spaces of consumption where culture has a specific symbolic meaning.

These 'ethnic markers' are represented in contemporary tourism brochures and regarded as tourist attractions signifying social and racial hierarchies. Tourism brochures are studied and interrogated in this study as they play a vibrant role in endorsing of cultural villages (PheZulu Cultural Village and Ecabazini Cultural Village) as well as cultural tours (Vuka Africa Tours and 1<sup>st</sup> Zulu Safaris) as preferred and popular cultural service providers to the KZN tourism sector. Tourist attractions and representations are therefore studied in this research with the aim of understanding how 'Zuluness' is shaped, created and negotiated in contemporary times as a discourse.

Globally, studies have examined tourism promotional material used to convey information to potential and existing international tourists and to construct their images about destinations, which form the basis of their destination choice (Molina and Esteban 2006:1037). A rich body of literature has emerged in tourism promotional material expounding how brochures have pursued various discourses in creating motivation and tourist anticipation (Aitchison 2001; Mathenjwa 2001; Hudson and Ritchie 2006; Sirakaya and Sonmez 2000; Jenkins 2003; Bosch 2017; Pritchard and Morgan 2005).

The 'tourist gaze' projected on marketing media communicates different messages. Those who design and construct brochures manipulate images to define distinctive meanings. Certain images are nominated in a manner that privileges men and which illuminates "discourses of patriarchy and (hetero)sexuality" which are scripted for a male heterosexual audience (Pritchard and Morgan 2005:886). In certain instances, images used boost the images of countries in order to improve "potential benefits for international relations, investment and trade" (Murray 2002:214). One study has inquired how "traditional stereotypical portrayals of genders persists and how bodies of men and women are manipulated to signify different meanings" (Whelan 2006:510). These have been further interrogated, examining how certain gender depictions define leisure tourism spaces as per the gender signified.

A study by Mathenjwa (2001) reveals that images foreground destinations and that this is done by selectively choosing some, while excluding others more consciously.

According to Bosch (2017:81), certain tourism advertisements, whether in brochures or any form of media, “carry reinforcements of particular notions of masculinity and femininity,” which have implications for both men and women. This makes it clear to understand how paradoxically representation impacts men and women differently.

The Western capitalist system has placed tourism destinations under pressure in a manner that warrants that they “facilitate the flow of profit, goods, money, labour, communication and information whilst creating distinct functional zones” (Edensor 1998:10). Tourism material aim to shape people’s experiences and through such advertisements, the tourist is assured of creating good memories. Such representations and attractions are meant to entice consumers to visit destinations promising them “lasting memories” (Marschall 2015b:36).

In the past, South Africa was largely positioned with ‘safari-type’ experiences and scenic natural environments which undisputedly constitute an integral part of the biodiversity of heritage resources. In the new democratic dispensation, post-1994, heritage and cultural tourism products were noted as the “fastest emerging competitive niche or product within domestic and international markets” (Department of Environmental Affairs and Tourism 2012a:11). Modernity has sharpened a mind-set that makes people eager to go away from their comfortable places to ‘gaze’ what is out there and thereafter go back to their own place having fulfilled their hunger to know what other people do. In their quest for discovering Africa and the legacy of the Zulu people, numerous images are used to frame ‘Zuluness.’ Images of indigenous landscapes and portrayals of Zulu women in their serene environments performing domesticated duties proliferate. Much emphasis is on the Zulu tribe as the Kingdom, portraying the lifestyle as the order of the day in contemporary times. In turn, this presents an artificial account of reality in the space of global trends and urbanisation.

### **2.3. Cultural tourism: Attractions in South Africa**

Different definitions have been explored by policy makers and tourist professionals alike. However, the general viewpoint is that cultural tourism falls under the broad umbrella of tourism, attracting cultural tourist to enlarge the territory through a wide

range of cultural activities. According to Anheier and Isar (2008: 565), cultural tourism is the “component of tourism oriented towards the arts and cultural sites of a country or region,” It includes museums, archaeological sites, theme parks and monuments, natural and environmental sites and even zoos. Regardless of how cultural tourism is defined, in this present study, it will be discussed in relation to cultural villages and tour operating businesses as tourism industries that promote culture. Heritage is defined through various means, including, township tours, cultural villages, battlefield tours, festivals and traditional ceremonies, as well as markets and craft fairs, art, craftwork and architecture, dance and even literature (Hall and Tucker 2004a).

Globalisation has improved the economic lives of many people, such that they can afford to spend money on appreciating the aesthetics of different cultures. South Africa is described as an “African cultural destination” (Witz et al. 2001:278). Heritage attractions along the designated routes are displayed, fashioning an imagined Africa with its colourful diverse African cultures. Those who define themselves as cultural tourists engage in this space to satisfy their cultural needs curiosity. This in turn has enabled the previously marginalised in the country to express themselves and portray their culture in what can be regarded as part of the movement known as the African Renaissance. There has therefore been a paradigmatic shift where political empowerment has promoted local identities to define the tourism path on the transformation agenda.

Since the demise of Apartheid, there have been more opportunities of “job creation and enterprise development in support of the previously neglected communities” (Visser and Rogerson 2004:204). The 1996 White Paper on The Development and Promotion of Tourism in South Africa is argued to be “the trigger” in identifying tourism as a priority for national economic development (Department of Environmental Affairs and Tourism 1996). It has also previously enabled the participation of the local population who were previously excluded into the sector through the development and implementation policy (Dyll-Myklebust 2011).

The Tourism Act, 2014 (Act No. 3 of 2014) makes provision for the development and promotion of sustainable tourism for the social, economic and environmental benefit of South African citizens. The objectives of the Act are as follows:

- i. The promotion of responsible tourism practices;
- ii. Provisioning the effective marketing of South Africa, both domestically and internationally through South African tourism;
- iii. The promotion of quality tourism products and services;
- iv. The promotion of economic growth and development of the sector;
- v. The establishment of concrete intergovernmental relations to develop and manage tourism.

Touring means different things to different people. In her study, Ngema (2013:5) claims that tourism brings a “cultural communicative exchange” between the tourists and the destination. Additionally, the KZN Tourism marketing strategies, via their website is an example of how the ‘Zuluness’ and its imageries “express how the Zulu people acquire a sense of belonging to a Zulu culture, that has been commoditized for the consumption of tourism” (Ngema 2013:62). The Zulu culture is recognised as an asset in the exchange of memorable experiences for the international visitor who chooses South Africa for holiday making. Other tourists interpret this adventure as they aim to “rediscover their roots” (Ndlela 2002:22), and in some instances, still others feel a strong desire to reclaim their “innocence and forgotten authenticity” (Tomaselli (2001:178).

The representation of ‘Zuluness’ in tourism marketing campaigns observed in online website and tourism brochures presents a model that portrays Zulu identities in the context of the Zulu Kingdom. While similar images are used, intentions and motivation impact the audience differently. In the context of KZN, Zulu identities illuminate a “place, locality, region or country depending on the context which it is expressed” (Ivanovic 2008:14). In this instance, ideologically, the elements of ‘Zuluness’ open an identity discourse which highlights Zulu ethnic nationalism. Typically, Zulu identity is obvious in cultural tourism where villages and cultural tours

legitimise the depictions of images in contemporary tourism brochures by exhibiting landscapes, people and artefacts, simultaneously projecting a symbolism linked to “The Kingdom of the Zulu” people.

#### **2.4. Route tourism**

The cultural villages under consideration are geographically located on what has been termed ‘the route tourism maps.’ Tourism-based initiatives have emerged in KZN as part of local development initiatives, both at the national and provincial level. The conceptualisation of routes as a vehicle for promoting tourism has emerged as a popular concept of ‘telling the story’ used to “boost the economic development of less developed” by creating partnerships in community (Bialostocka 2014:100). Route tourism has recently become popular in South Africa, often helping small rural communities to engage in developing cooperative planning and relationships between different localities for them to collectively compete as tourism spaces (Rogerson 2007). In less developed areas, “the clustering of activities and attractions, stimulates cooperation and partnerships between communities to stimulate the tourism sector economically” (Briedenhann and Wickens 2004:72). This concept has proven to be useful in collaborating assets and resources. A major gain of integrating route tourism, is its ability to expose the less popular places and services and place them on the map economically.

According to Rogerson (2007:50) route tourism has recently played a large part in helping small rural communities to engage in developing “cooperative planning and relationships between different localities” for them to collectively compete as tourism spaces. KwaZulu-Natal has employed a similar strategy of unifying tourist attractions celebrating cultural heritage and showcasing “indigenous cultures, landscapes scenic beauty, whilst also commemorating historical events” (Snowball and Courtney 2010:564). The establishment of cultural heritage routes is viewed as a “local development strategy” (2010: 563). Due to this concept, rural tourism has expanded over the past years and route tourism has expanded “linking up scattered tourism assets in small towns and villages, promoting them as a single tourism destination region” (Nayager 2014:17).

Smaller enterprises actively trade along the routes pursuing a market-driven approach for tourism destination development where “themed routes,’ ‘trails,’ ‘scenic by-ways,’ highlights its selling points through the exhibition of culture” (Rogerson (2007:50).

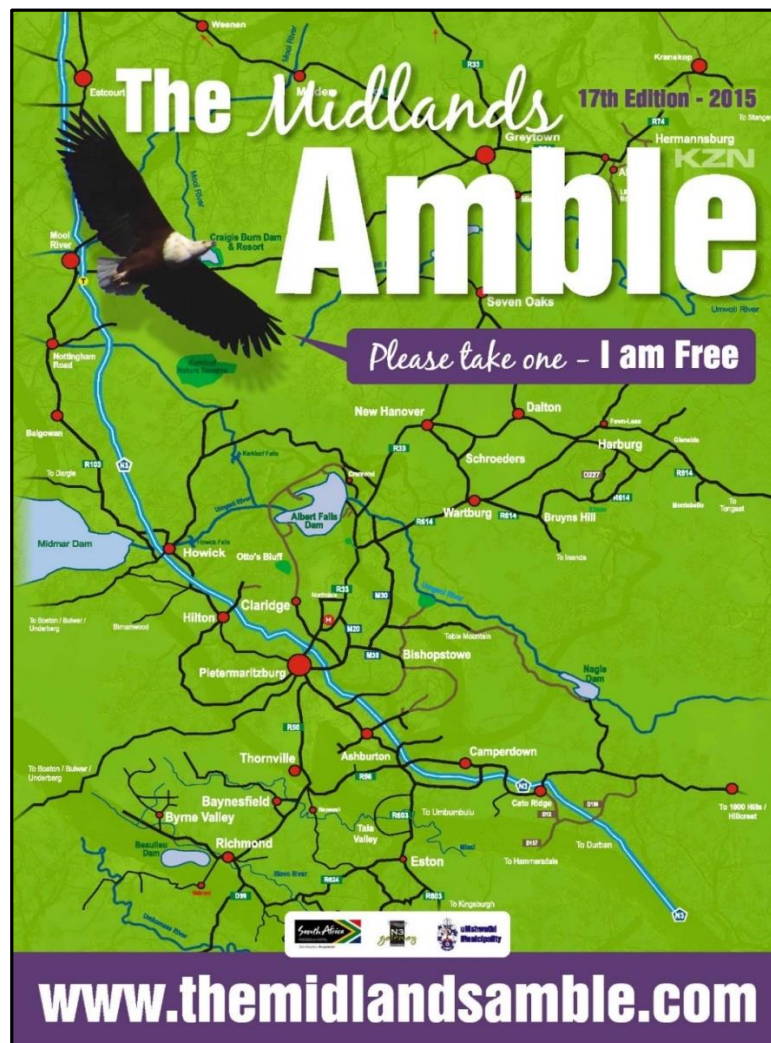


Fig 2.1. Tourism Map of the Midlands Amble. (Source: The Midlands Amble Travel Guide, 2015).<sup>6</sup>

<sup>6</sup> Available at: <http://www.zulu.org.za/userfiles/1/file/EBrochures/TheAmble2015.pdf>, [Accessed: 04 December 2017].



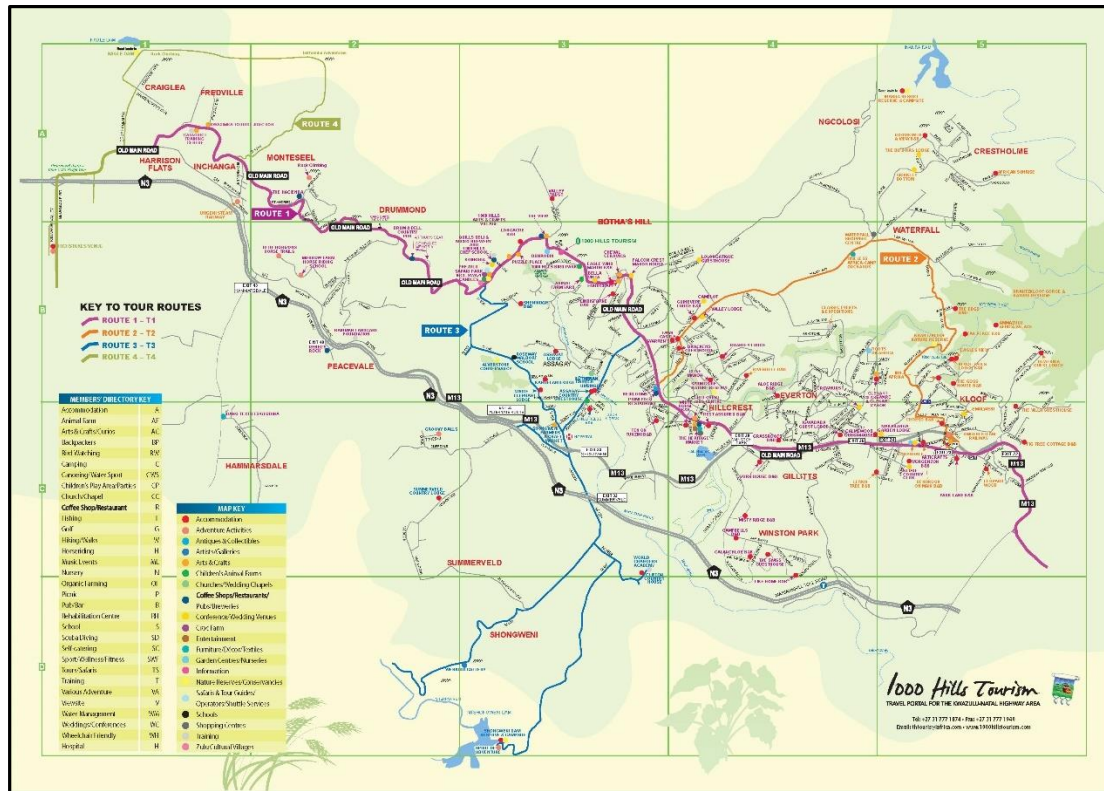


Figure 2.2. Tourism Map of The Valley of a 1000 Hills. (Source: 1000 Hills Tourism, nd).<sup>7</sup>

While some of the KZN route tourism initiatives have been launched as a means of raising awareness about the liberation struggle and its icons, others are known for providing “scenic beauty and historical significance” (Durban Tourism 2015). The ‘mushrooming’ of route tourism and cultural villages, working hand-in-glove with tour operators, have resulted in what is sold to the public as a melting pot of cultural diversity. But what elements of cultural knowledge are embedded on the hegemony where myths of ‘Zuluness’ are apparent as displayed specifically in tourism brochures? The conservation of heritage has evolved as a memory exercise, to be passed on from one generation to the next. Ruins, in a form of “old photographs, memory objects, family traditions, language expressions and other tangible and

<sup>7</sup> Available at: <[http://www.zulu.org.za/files/useruploads/user\\_1/files/MAP.PDF/](http://www.zulu.org.za/files/useruploads/user_1/files/MAP.PDF/)>, [Accessed: 04 December 2017].

intangible repositories of memory” indicates shifts in tourism (Marschall 2015a:345). Arguably, remnants of these images form a spectacle for public viewing, as such items become saleable products suitable for tourist commodification.

## **2.5. Cultural villages**

In the 1990s, cultural villages emerged as an aspect of cultural tourism, where local people started trading traditional and cultural products, the concept being that cultural villages would provide tourists with “portable, snapshot histories” (Witz et al. 2001:279). Cultural villages depict a countryside lifestyle that displays traditions, cultures and ways of living. Within the tourism nexus, cultural villages have been redefining themselves to commemorate a more genuine African consciousness. Apart from what they offer, they facilitate guided tours, sell art, beadwork, and craftwork to the international tourist. Increasingly in their constructions therefore, cultural villages simulate and primarily signify cultural or ethnic activities that promote cultural pride.

However, as Chirikure et al. (2010:4) have argued, cultural villages, “compromise between non-local demands and what local cultures have to offer” in their pursuit in attracting tourists. Conversely, cultural images depicted in tourism products such as advertising brochures all too often signify Zulu heritage as showcasing the Zulu setting and its people as they once existed or portrayed as existing in colonial times.

Much research has been devoted to the tourism space and many scholars have examined how and why cultural villages have mushroomed and the extent to which they have assisted in developing the country’s economy (Mhiripiri 2008; Marschall 2004; Marschall 2008; Ndlovu 2013; Ndlovu 2012). It must be said, that most of the cultural villages are essentially about making financial profits. Indeed, through such endeavours, entrepreneurial opportunities have certainly opened up for tourism development in KZN. As a consequence, business network entrepreneurs trade along the routes supporting communities around The Valley of a 1000 Hills where the PheZulu Cultural Village is situated. Tour operators transport many international

tourists and then 'immerse them' in what is marketed as local customs and practices. The problem with this is that it too often creates the illusion of something which is:

Based on the structural ordering of dominant imperial and colonial knowledge about African identities, the cultural village can be read as perpetuating stereotyped images of Africans as noble savages with nothing, living harmoniously with nature and accumulating no material goods (Ndlovu 2012:55).

Criticism has been expressed against such cultural entities as they provide and stereotype the narrative of Zulu culture, thereby fulfilling "predetermined conceptions (or misconceptions) about supposedly exotic cultures" (Marschall 2003:110). This present study argues that cultural villages partnered with tour operating companies have an integrated approach towards marketing themselves in brochures through commemorating Africa's heritage, particularly through utilising Zulu culture. The scholarship of tourism representation has evolved over recent years, influencing the tourism professionals where marketing is concerned, thereby significantly redefining and reaffirming issues of identity in South Africa. A partnership exists in some cultural villages where tour operators nominate images for marketing purposes. Images representing local indigenous knowledge and culture are then 'shown' to international tourists. Similar images depicting engagements between tourists and hosts have been captured on camera telling stories about Zulu people.

## **2.6. Culture and representations in tourism**

Tourism brochures are aimed at capturing the hearts and imaginations of tourists. The representation of peoples' lifestyles embedded in these brochures enable the international tourist to 'cement' a mental picture about a marketed destination. According to Pritchard and Morgan (2005:167), promotional literature illuminates "power, race and gender where these social elements are constructed and negotiated" in the social environment. 'Who we are' is always being "created, constructed, and manipulated and as such ethnicity and race, class, and gender" are important elements of that constant negotiation (Ken 2007:14). These elements are constructs that mirror notions that signify tourist attractions.

Colonial and indigenous structures and powers are continually mediated. In turn, these highlight the discourse of interaction and contradiction that shaped colonial rule. Activities performed in such settings, “underpinned power and authority” shaping their identity (Crais 1992:11). The significance of indigenous images in contemporary brochures illustrate how they process and concretise perceptions of their surroundings. Constructions of a colonial past and identity arose to create separation and domination, thereby creating conflict and a class system. Fundamentally, this process also created a discourse of “signifying dichotomies” creating oppositions such as white and black, civilisation and barbarism, ‘us’ and ‘them’ (1992:129).

Depictions in contemporary tourism brochures exhibiting indigenous and ethnic images illustrate, “the euphoria of nationalism as an imagined community” (Anderson 1991:49). This explains the pride and a sense of being and belonging. Representation is like a film camera, capturing and highlighting people in ‘their place.’ It is the same for the cultural exchange played through the media. A language and a bond of an ethnic strength where pride is displayed is distinctively visual. In contemporary times, tourism parades cultural images foregrounding destinations as ideal spots of leisure and this is done by selectively choosing images, while excluding others more consciously. Depictions in tourism brochures perpetuate, “constructions of an unequal and racially divided colonial society” (Crais 1992:1). These signs and symbols, while they meet the perceptions of the targeted audience, they locally present a battle infused with contrasts and a mindset riddled with confusion to the host communities. Indeed, the present researcher wonders from a transformation point of view, if these depictions could best be matched with images illustrating modernity, representing diversity that exists?

## **2.7 Contemporary tourism brochures**

Those who have studied tourism brochures, conclude that they have a way of conveying information to potential and existing international tourists about destinations based on the construct of their images, which forms the basis of their destination choice (Iwashita 2003; Molina and Esteban 2006). In other words,

tourism brochures constitute a 'language' pattern that communicates deeper information about destinations. The exotic islands, wilderness and sophistications of contemporary adventure are expressed beautifully. Some studies highlight the use of brochures as an "instrument for competitiveness and place promotion" (Cornelissen 2005:657). Signs and symbols within brochure materials "triggers an image in the mind" (Knudsen and Rickly-Boyd 2012:1252), and this is achieved through racialised regimes of power and hierarchies expressed, displaying social roles.

Typically, depictions in brochures marketing cultural villages and tourism products are 'pre-packaged' stories portraying political and socio-cultural stereotypes where gender, race and ethnic people are signified to send messages about people and places as destinations of choice. Tracing back colonialism, these identities are structured as they are centred and "bound together through shared practices and perceptions," defining themselves as a community (Crais 1992:49). Tribal life endorsing the Zulu tribe gives, "visual and cultural thrill to the tourist experience, and often function in people's minds as a shorthand for indigenous ethnicities that are envisaged as primitive, whether wildly or nobly savage, residually or emphatically present, threatened or threatening" (Murray 2002:6). The disseminated myth narrated in contemporary tourism material depicts the Zulu identities embroiled in unequal relationships that resemble the 'coloniser and colonised affair.' Rich ethnic cultures of historic times are echoed through art crafting fantasies, displaying enriching and colourful cultural activities. The beauty of colourful beads, embodied cultural artefacts, and the contours of bare-breasted maidens showcasing their innocence and purity, all these depictions construct a tourist gaze. The researcher postulates that such portrayals endorse struggles of continuity and change in the new dispensation since African identities are mostly represented only to note a colonial past. While it is the past that generates income, it is a past which no longer exists. A lot more thought could thus go into understanding how a unified symbolic representation accommodates South African diversity.

## **2.8. Culture and meaning in tourism**

Culture on its own can never be understood. The depth in unpacking culture enables a meaning-making process which in turn provides fuller insight and understanding of how to interpret culture. This clarifies how people engage and make meaning and understand what is communicated. Culture and tourism are constructs that generate wealth. Accordingly, artefacts, craftwork, art, and identities are utilised as symbols of tradition depicting culture in context. Imagery used to depict people and places give a sense of the 'place' and the 'people.' Language, signs and text are inscribed with features and qualities that create meaning. Tourism representation embodies culture which provides a symbolic form of expression.

According to McQuail (2010:113), scholars should be able to recognise and "locate in people, in things (texts, artefacts) and in human practices (socially patterned behaviours)." In the same way, contemporary tourism brochures exhibit cultural expressions, signs and text, which post-1994 in South Africa have been used to memorialise, preserve, celebrate and commemorate cultural heritage (Marschall 2008).

Interestingly, South Africa is caught up between two paths, recognising modernisation; while on the other, paying respect to the legacy of traditional history. As such, it has opted for political correctness in the new dispensation celebrating its "heritage position by representing society and its past" (Witz et al. 2001:277). Mediation in tourism recalls the past, encouraging international tourists to revisit the history of yesteryear, echoing trends of a past heritage. In contemporary times, tourism representations, cultural and heritage images have been reproduced, replicated and simulated in advertising media to promote destinations and hospitality industries. Timothy and Nyaupane (2009:46) describe this representation of heritage as the "instrument for propagandising" for international tourists. This is evident in terms of how South Africa "taps into semiotics of wild Africa rooted in a romanticised vision of the continent" (Massyn 2008:228). Representations in contemporary tourism material tend to depict exotic destinations, privileging Western imagination.

This notion is asserted in images that suggest that African people have never evolved or transformed:

We cling to our faith in Africa as a glorious Eden for wildlife. The sights and sounds we instinctively associate with wild Africa—lions, zebra, giraffe, rhinos, and especially elephants—fit into the dream of a refuge from the technological age. We are unwilling to let that dream ship away... The march of civilisation has tamed or destroyed the wilderness of North America and Europe, but the emotional need for wild places, for vast open spaces like the plain of Africa persists (Adam and McShane 1996:6).

## **2.9. The commodification of culture in tourism**

Signs and text of tourist material are structured in a modern way and yet depict “cultural productions and experiences” (McCannell 1999:91). Through mythical representations, tourism presents what MacCannell (1999:105) describes as:

Staged authenticity, setting up cultural dances and artefacts, creating scenes which play in the psyche, insights and perceptions of a tourists.

Images packed with myths, marking heritage of a place and its people linked with identity were constructed, packaged, and consumed as a representation of society in the past. In tourism, recurring patterns of text, objects, and cultural representation are captured in tourism brochures highlighting what is on offer for the tourist.

### **2.9.1. Afro-centricity as a product and the discourse of the ‘other’: Zulu culture and identity**

Cultural tourism in South Africa has been endorsed in terms of the 1996 Constitution of the Republic of South Africa<sup>8</sup> Accordingly, the participation of culture and

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<sup>8</sup> The 1996 Constitution of the Republic of South Africa was drafted in terms of Chapter 5 of the interim Constitution (Act 200 of 1993) and was first adopted by the Constitutional Assembly on 08 May 1996, finally being signed into law on 10 December 1996. <[https://www.acts.co.za/constitution\\_of\\_/constitution\\_of\\_the\\_republic\\_of\\_south\\_africa\\_1996](https://www.acts.co.za/constitution_of_/constitution_of_the_republic_of_south_africa_1996)>, [Accessed: 05 December 2017].

particularly the accommodation of diversity is the backdrop of citizenship. The preamble states as follows:

We, the people of South Africa, recognise the injustices of our past;  
Honour those who suffered for justice and freedom in our land;  
Respect those who have worked to build and develop our country; and  
believe that South Africa belongs to all who live in it, united in our  
diversity (Republic of South Africa, 1996).

Chapter two is the cornerstone of the 1996 Constitution and contains the Bill of Rights, a human rights charter determining that everyone is “equal before the law and has the right to equal protection and benefit of the law” (1996). Accordingly, all South Africans have their cultural, religious, linguistic, citizenship rights protected, as well as the right to human dignity, the right to life, and the right to freedom of expression protected in terms of the law. In detail, the right to freedom of expression includes:

- a) freedom of the press and other media;
- b) freedom to receive or impart information or ideas;
- c) freedom of artistic creativity; and
- d) academic freedom and freedom of scientific research (1996).

The highly acclaimed 1996 parliamentary speech by President Thabo Mbeki, “I am an African”<sup>9</sup> and the inauguration of an African Renaissance<sup>10</sup> of laid out a podium

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<sup>9</sup> President Thabo Mbeki’s “I Am an African” speech was an iconic moment in South Africa’s democratic history, delivered on behalf of the African National Congress in Cape Town, 08 May 1996, on the occasion of the passing of the new Constitution of South Africa. Available at: <[https://www.dkut.ac.ke/downloads/Thabo%20Mbeki\\_lam%20an%20African-%20Speech.pdf/](https://www.dkut.ac.ke/downloads/Thabo%20Mbeki_lam%20an%20African-%20Speech.pdf/)>

[Accessed: 18 November 2017].

<sup>10</sup> Thabo Mbeki Foundation, ““South Africa, Southern Africa and the African Renaissance”, Speech at the Paasiviki Society, Helsinki, Finland, 14 September 1998. <<https://www.mbeki.org/2016/06/08/south-africa-southern-africa-and-the-african-renaissance-speech-at-the-paasiviki-society-helsinki-finland-19980914/>>, [Accessed: 05 December 2017].



and an agenda for economic regeneration that prioritised indigenous recognition, authorising people to celebrate their diversity and enhancing pride of identity in their origin (Mbeki 1996:9). Such declarations heightened the pride of Africanness, emphasising a “representation of society at its past” (Smith 2003:29).

Tourism in South Africa epitomises Africanness, showcasing the beauty and diversity of culture. The tourism industry has therefore embedded its growth and development in the concept of culture as a key ingredient to growing the South African economy. Elements of Africanness are kept and preserved as part of this heritage, including craft and artwork. Museums, cultural villages, theatres commemorate heritage as part of memory, honouring the contributions of the acclaimed heroic past.

The debate surrounding the appropriation of ‘Zuluness’ in tourism marketing, where village brochures and websites are signified as backward and primitive, is controversial. In this regard, this research study questions the relevance of such portrayals. Hayward (2007) contends that such portrayals have denied local people an opportunity to determine how they want to be read and interpreted as evolving and dynamic.

Undoubtedly, Afrocentricity emerged presenting “a new commemorative consciousness and the promotion of cultural heritage conservation (in the Western sense),” providing with it a new social order (Marschall 2008:247). This level of signification memorises, commemorates and endorses an ethnic consciousness characterised by a sense of pride in the customs and cultural practices. Scholars also define this as a “movement for reformation of the consciousness” aimed at political, economic change which translates into signification and cultural representation commemorating Zulu culture and its traditions (Olaniyan 1995:94).

The impact of politics has influenced the tourism sector steering an ‘African renaissance’ while also shepherding a “rebirth of local memory of suppressed identity that was interrupted and usurped through the legacies of colonial rule” (Carton et al. 2009:499). Evidence for this is illustrated in the images of men and

women, portraying Zulu people and places as exotic, 'virginal,' natural, untouched and desirable spaces.

'Othering' as a construct is also apparent in contemporary tourism brochures for the purposes of promotion where colonial culture and cultural imperialist concepts are linked to tourism. The images depict the powerful and the powerless, illustrating that which is deemed indigenous and authentic. This communication as portrayed in media explicate cultural exchanges of dominance and power is a viable means of conveying a message about Africa enticing and attracting international tourists.

Ethnic, historical and cultural tourism are common ways of promoting authenticity, involving presentation and representation of the 'other' or of the past (Wang 2000). National identity and heritage pride can be a notable aspiration when older generations are keen on passing down notions of history as part of their cultural preservation and commemoration. Images are artistically captured and generated to impact, ignite and stimulate those 'who gaze.' Images are about conversations exchanging meaning. The eyes of the international visitor shape images and shape authenticity, creating the appetite to indulge in the cultural destination for an enriching cultural experience. Images enhance an imaginative window that enables recreation, relaxation, and a form of escapism far away from the real world. Miscellaneous images in contemporary tourism brochures that narrate a cultural story provide a mental picture of a destination to travel and experience. As a consequence, culture and tradition are sold as a memorable touring experience.

This present study argues that fragments of the Zulu culture, traditional crafts, and expressions of the language construct a discourse whereby "myths of 'Zuluness' have in effect been legitimised for marketing purposes in tourism to entice local and international tourists for a worthwhile and enriched Zulu cultural experience. In terms of legislative tools and instruments, the 1996 Constitution of Republic of South Africa, the White Paper on The Development and Promotion of Tourism in South Africa, (Department of Environmental Affairs and Tourism May 1996), and the Tourism Act, 2014 (Act No. 3 of 2014), make adequate provision for the development and promotion of sustainable tourism for the social, economic and

environmental benefit of all South African citizens. It is therefore important to note the important role played by the South African government in the promotion of culture and heritage.

## **2.10. Afro-centrism in cultural tourism**

KwaZulu-Natal, has revived a cultural consciousness determining how destinations are to be meaningfully framed and how this has aided in positioning them globally. The choice of images nominated to market the destinations has re-energised and given many businesses a facelift. In this, cultural villages and tour route operators incorporate their tourism signification by displaying indigenous cultural imagery. While the political climate after the demise of the Apartheid system permitted such commemorations and endorsements of cultural heritage, this present study postulates that Zulu culture, particularly in KZN, has contributed to staging an 'Africanised' aura where Zulu identity, culture and heritage is an obvious ingredient in tourism. Visual representations 23 years into South Africa's democracy echo boldly that "I am an African" celebrating Zulu cultural heritage as a source of employment and national income (Conradie 2010).

According to Jenkins (2003: 305) visual images are a powerful component of tourist destination marketing and therefore photographs of scenery, landmarks and icons dominate all forms of tourism promotion, from travel brochures to postcards. Universally, South Africa is epitomised as "the gateway to Africa" through images depicting a post-colonial discourse depicting the colonial conquest in Africa (Cornelissen 2004:1295).

### **2.10.1. KwaZulu-Natal and cultural tourism**

According the 2016 population estimates, the province of KZN has a population of 11 079 700 million people living in the province. That is nearly a fifth of the inhabitants of South Africa (Statistics South Africa 2016). The black African people who live in KZN generally define themselves as the Zulus, conferring to geographical space and culture. From the 1820s, the Zulu kingdom endorsed the identity of the Zulu, in the

past linking it to the Zulu kinship, capitalising on imperialist and colonial history. The Zulu separated themselves from other people based on “cultural markers which included food, styles of cooking, dress, ornamentation” (Harris 2001:112).

## **2.11. Conversations on ‘Zuluness’ and cultural tourism**

Scholarship in tourism representation has emerged in recent years as a common area of study and has illustrated the diverse narrations about the notions of ‘Zuluness’ as a discourse. Whitelaw (2008:47) contends that “archaeologists construct identities based from different physical remains.” Differing viewpoints highlight such definitions on Zulu identities. ‘Zuluness’ is premised as the site of imagination, cognition and expression in everyday life (Mhiripiri 2008). Some studies define ‘Zuluness’ as endorsed to the Zulu identities which explore the cultural transformation of being Zulu, thereby capturing the shared narratives, hybrid expressions and contradictory meanings of ‘Zuluness’ (Carton, Laband, and Sithole 2008a). To the contrary, other scholarly contributions describe ‘Zuluness’ as a “group consciousness” with mental and internalisation of ‘Zuluness’ (Buthelezi 2008:31).

According to Dlamini (2005:7), Zulu identity in KZN has always been associated with “birthplace, descendant, language and history.” In contemporary times, Zulu people form the majority ethnic group in KZN and IsiZulu is the most widely spoken language spoken and understood. Whitelaw (2008) concurs with Dlamini (2005), elaborating that Zulu identity is geographic-bound in KZN, which possibly explains why KZN endorses its marketing strategies through expressions of indigenous knowledge crafting a local identity. While other scholars have based their definitions of ‘Zuluness’ on the locality of its people, other scholars have claimed ‘Zuluness’ to be associated with politics.

During the Apartheid era, the Zulu people were linked to the Inkatha Freedom Party (IFP) which as a political party regarded itself as the guardian of ‘Zuluness’ (Harris 2001). The party mobilised its constituency recognising Zulu people as legitimate ethnic heirs to the Inkatha Movement as a means to forming a Zulu nationalism representing symbols of the past which are cultural markers. The IFP and the

KwaZulu Royal House thus present themselves as a “cultural and political movement which are the inheritors and protectors” of the ‘historical pride’ of the Zulu nation and its people (Mersham 1993:90). Accordingly, the leadership of the IFP, often make historical reference to the past in order to mark the present prowess and heroism of the Zulu people. That being said, ‘being Zulu’ has always been associated with the IFP manifested through language, place and descent. In contradistinction, the African National Congress (ANC) as a national liberation movement has always been multi-ethnic and open to all South Africans, irrespective of race, colour or creed, thereby sponsoring the idea of a “Rainbow Nation” (Piper 2002). Cultural locations also delineate Zulu identity, since it is aligned with the royal lineage, which to date is underscored by the many constructions of ‘Zuluness’ as depicted in the media.

#### **2.11.1. Zulu heritage, ‘Zuluness’ and the tourism agenda**

Zulu heritage has been approached with much intentionality in creating a meaningful touristic experience by displaying the narrative of the Zulu people through embodying myths of ‘Zuluness.’ Scholars have studied the concept of ‘Zuluness’ exposing differing explanations and ideologies of the discourse which is said to be a construct that is ever changing and evolving due to various historical, cultural, and contemporary definitions. As a discourse, ‘Zuluness’ is traced back to pre-colonial, colonial and transitional times as a point of departure. In past times, ‘Zuluness’ has been associated with symbols described as cultural markers such as food and customs. However, symbols distinguishing the Zulu have always included such things as military regiments (*Amabutho*) and the homestead— the latter being considered as the “place of unity and strength” (Harris 2001). In retrospect, it can be argued that this unity could explain the discourse of nationalism and communalism that is presumed to exist in the community of the Zulus.

Urban landscapes and townscapes divulge a cultural language that sends out a deeper aura of the people, giving a sense of character and energy to the place. Imagery used in contemporary brochures for the cultural villages promotes a sense of fantasy, seducing visitors to the challenge of new experiences. Tourism thrives

through such fictions of mediated landscapes and the fantasies that people buy into, believing them to be real. At some point, one is bound to see notions of power and dominance signified in the tourism marketing processes and systems. Images in the tourism brochures reinforce and perpetuate stereotypes about people and their cultures.



Figure 2.3 Map: The Kingdom of the Zulu (Source: Amazing Unseen Travel and Tourism Tips, 2012<sup>11</sup>).

<sup>11</sup> Amazing Unseen Travel and Tourism Tips. (2012), <<http://amazingunseentravel.blogspot.co.za/2011/08/travel-kwazulu-natalannual-royal-zulu.html/>> [Accessed: 01 December 2017].

The tourism industry has latched on to the 'Zuluness' discourse where Zulu ethnic cultures convey expressions of identity and power through art and cultural markers over time. A study by Boram-Hays (2005) has exposed how dynamic and complex these ideas of Zulu identity are. For Ngema (2013:13), the notion of authenticity is a key and core ingredient when crafting Zulu cultural expressions to form a cultural experience for the international tourist. Zulu beadwork is highly rated and renowned for its ability to convey special messages, depending on set colour coding (Mathenjwa 2001). It is no coincidence that local and domestic tourism trends have thus followed the Zulu narratives in commodifying culture.

Thanks largely to Zulu heritage, KZN tourism has firmly aligned itself as "The Kingdom of the Zulu," honouring the legends and showcasing Zulu culture, boosting its cultural tourism through heritage. 'Zuluness' is commemorated and narrated in touristic spaces. According to Ndlovu (2011), these spaces exhibit a sense of pride (*ukuzazi nokuzazisa nokuzigqaja njengomZulu*) thus cultivating *ubuZulu*—a sense of identity or 'Zuluness' particularly in times where diverse cultural and political spaces have led to people often misplacing their strong cultural identities.

Tourism has imparted a sense of 'Zuluness,' by displaying a replica of a colonial past, depicting a tale that utilises a "narrative of mental patterns of time and space, colour and creed" (Wylie 2008). Indigenous aesthetics are thus pivotal in highlighting the essence of Zulu culture infused with an African theme. With regard to tourism representations, myths have been created by showcasing culture as defining how people lived and experienced life through belief systems, customs and traditions (Ivanovic 2008). Tradition, ways of life and complex symbolism are "imaged and transformed into saleable products" (Robinson and Boniface 1999:11). This is demonstrated in terms of how tourist media maps spotlight destinations through selling cities as a product package. Typically, these cultural markers are depicted in the semiotics of tourism where visual representation exists as a tourist attraction, modelled to specifically influence the consumer through agencies of communication (McCannell 1999).

Primarily, what is apparent in the marketing of tourism services are predominantly the myths of the exotic: the myths of the Zulu warrior, which scholars date from the time of King Shaka kaSenzangakhona, the great Zulu icon who fought great battles and later King Cetshwayo kaMpande. This romanticizing of the Zulu warrior has been supremely used as a “tourist resource” (Carton et al., 2008a:169). Marketers rely on authentic images enhancing fantasies and imagination, creating ‘hype’ for their potential consumers. Zulu royal lineage depictions of Zulu royal household figures have also been used as another myth in tourist promotion (Culler 1988). All these are arguably elements of the Zulu heritage, and are part of commemorating ‘Zuluness’ by allowing the international visitor to be immersed in a tourist anthropology of Zulu identity with displays of culture that replicate ethnic representations, albeit sometimes through misrepresentation (Witz et al. 2001). In a study conducted by Bass (2002), “The Kingdom of the Zulu” enables the tourism authority to represent KZN through intersecting images of paradise, adventure, indigenous culture and ethnicity. Furthermore, portrayed images signify, “royalty, ethnicity and aboriginality, landscape and wild life” (Bass 2002:82). To date, tourism marketing legitimises such encoding of Zulu ethnic images in the production of brochures where tourism routes, villages and tours are sold.

#### **2.11.2. Myths in tourism representation**

Mythologies fashion images in such a way that it enables them to tell stories about what is being communicated. Destination imaging has therefore been identified as a powerful tool to represent a destination that can be consumed (Cornelissen 2005). Different sets of economic sectors and producers collaborate to craft and decide on the visual representations of destinations, constructing them for tourist consumption. The role of images in tourism brochures lies in their ability to appropriate a place and give it a specific image and meaning. This present study focuses on the content and construction of contemporary tourism brochures of cultural villages (PheZulu and Ecabazini) and tour operators (Vuka Africa and 1<sup>st</sup> Zulu Safaris), staging cultural tourism and discussing their attributes. According to Scarles (2004), the construction and interpretation of the tourist experience illustrates how a consumer is enticed,



inspired and influenced through photographs and positive text. Images in contemporary tourism mediate landscapes depicting modernity, where for example, cultural villages resemble miniature film studio backlots. The textual language is assembled, creating wonder and heightening fantasy in the mind of those who desire to tour such destinations. Hence, “verbal, textual and photographic representations” shape the experiences and expectations of the consumers (Adams 2004:116).

As a visitor attraction, the Zulu cultural identity has been created to conserve and celebrate qualities of destinations, profiling them as destinations of choice. However, a study by Bass (2002) has levelled criticism of this attempt, citing that ‘Zuluness’ is constructed as “culturally irresponsible” perpetuating a poor narrative of nationalism which conflicts with the dynamics of current readings (2002:87). It can be argued that such perpetuated readings of a colonial past may determine how young people negotiate their contemporary identity. In lieu of the rigorous socio-political efforts to rewrite history, with all the initiatives of transformation, representation has still not made many changes to a narrative continued from the past. Even in South Africa’s new democratic dispensation, notions of identity have not greatly changed.

Zulu culture is mediated in the brochures of PheZulu Cultural Village and Ecabazini Cultural Village, Vuka Africa Tours and 1<sup>st</sup> Zulu Safaris, through images creating a kaleidoscope of possibilities, offering ‘heaven’ and ‘paradise’ which are enchanting, exotic and ‘excitingly primitive,’ with images of Zulu men in traditional wear performing traditional dance.’ Myths have signified “beautification, romanticisation, idealisation, mystification and feminisation” (Wang 2000:165). Myths of ‘Zuluness’ exhibited in the tourism brochures portray landscapes as exotic and depicts customs, artefacts, crafts, and indigenous lifestyles pre-modern. International tourists are keen on experiencing this heritage and it is therefore evident that cultural tourism has always been “staged to non-African public to signify images of Africa,” thereby inspiring an encounter with the Western visitors (Wa Kabwe-Segatti 2009:286). In the pre-democratic era, tourism was seen in the context of game farms and wildlife as part of leisure. Similarly, myths of ‘Zuluness’ convey strong ideologies and politics of power, race, gender and identity that arises within society. Accordingly, the

“fashioning of new image(s) and narratives and the use of desire-instilling myth(s) to draw people to a destination” are used to promote destinations (Cornelissen 2005:676). Cultural images are thus crafted, selected and replicated in the media to ignite and stimulate the desire a journey to a destination. Images script and stage destinations employing imagination (Urry and Larsen 2011).

The genesis of cultural images is activated and encouraged through imagination, as a vehicle and a strategy that appropriates the renaissance of indigeneity. Culture is defined as how people of any ethnic group live and experience life through beliefs, customs and traditions (Ivanovic 2008). Through culture, tourism has been consumed and people in turn have been acculturated, conditioned and socialised (Ivanovic 2008). Ivanovic (2008) further argues that tourism has been used as a powerful tool in changing the myths and characteristics of certain cultures. Within the tourism sector, culture is therefore expressed, reconstructed and repackaged using different ways to convey meaning and depict certain concepts (Ryan 2002). Understanding that consumers exist in a society which consumes culture, McQuail (2010:113) suggests for culture to be meaningful, it needs to have a “symbolic form of expression” consisting of regular cultural patterns. Hence, culture is easily recognised in people, in their way of ‘doing things’ in terms of their customary practice. It is in this context that tourism representation can be examined as it constructs the tourist gaze highlighting those elements of Zulu history and heritage that have been strategically added in the production of promotional material.

More and more people characterise themselves as being culturally motivated and culturally inspired. In this, culturally attracted tourists, describe their profile for tourism in similar terms (Richards 2001). Tourism creates exciting scenes by staging elements that are meant to enhance an authentic representation of the Zulu lifestyle to fashion the vibrancy of the destination. Tourism creatively collects these objects for people to distinguish the past from the present. It is how tourist destinations are recreated as places of authenticity, employing images that stages people as primitive and pre-modern. The place narratives are used and exclusively represented by separating them from their real lives and elevating them for the purposes of tourism.

Such myths perpetuate tourist destinations by creating illusions, ensuring that through text and image placement, destinations heighten cravings and desires to explore authentic virgin territories in modern times.

In their quest for recreation, the international tourist is enticed to landscapes with a relaxing ambience harmony and tranquillity. The intentional selection of text and images permits the visitor tourist to daydream, imagine and 'be lost' in the creation of memories as they indulge in the tourist destinations. In the production of brochures, cultural villages and tours are continually engaged in reshaping the narratives of destinations as socio-political constructions in a dynamic setting. Culture is then observed as the epitome of authenticity which attracts people to experience the sacredness they long for in their touring. The role of imagery in tourism media mediates influence that is like a magnetic to the tourist who is attracted by cultural phenomenon. Those who encounter portrayals of culture, engage with culture and immerse themselves psychologically in sightseeing cultural tour destinations. Cultural images are used to promote and preserve the social and cultural context of the indigenous people, the tourist, and those who manage the tourist sites. Zulu culture has been represented in brochures and the décor inside the tourist display Zulu artefacts as a way of building and strengthening the Zulu heritage and aura in the tourist experience.

Literature on the subject introduces notions of nationality and ethnicity as being key to the construction and maintenance of a national identity acceding to the portrayal of "multiple identities that can exist alongside through images collected of the past" (Palmer 1999:314). Ethnic or racial representation are noted in contemporary tourism materials where ethnic minorities are poorly represented and rather portrayed playing passive roles and enacting physically-active entertainment for the benefit of the international tourist (Buzinde, Santos, and Smith 2006; Finlay 2009). However, some studies have levelled criticism, citing that such representations indicate non-inclusiveness and reinforce stereotypes of certain ethnic/racial groups which may influence how issues of identity on Zulu ethnic people.

Stereotypically, Zulu identities have been signified in entities such as beadwork collections and public décor, on billboards, and as part of tourist attractions, all of which are implicated in the construction, maintenance and transformation of social identity (Gibson 2009). Ethnic, historical and cultural tourism commonly utilise an authenticity involving “presentation and representation of the other or of the past” (Wang 2000:46). In his discussion, Boorstin (1964) has argued that presenting cultural events to entice those of foreign cultures to view tourist attractions and enactments is nothing more than the staging of “pseudo-events,” feeding a gullible appetite for “those who gaze.” Media plays a significant role in constructing and generating these publicity images aimed at selling an illusion and fantasy. Tourism bolsters and boosts the economy, and that is evident when tourists in large numbers from foreign continents are keen to undertake lengthy trips overseas to view “staged authentic” ethnic heritage exhibitions, intentionally constructed for their consumption (McCannell 1999).

South Africa attracts significant numbers of international tourists, and part of this attraction is cultural tourism. The rise of cultural tourism signifies that it has been given to the international tourist who visits South Africa who is yearning for an “authentic experience as they search for their roots” (Ndlela 2002:82). It is the craft work of art, the beauty of colourful beads, and bare-breasted maidens who that are depicted on posters, postcards, brochures and magazines that fuel part of this influx. Tourist imaging is fundamentally socio-political and with this, cultural tourism is now an important ingredient to the mix.

## **2.12. Chapter summary**

Symbols and images define and represent where people originate as a nation. It also represents the path people take in life. Marketers and promoters have capitalised on cultural representation as a strategic position in branding their tourism products, goods and services, opening an agenda for change in society. Much discussion in this chapter has reflected on representations of ‘Zuluness’ as a strategic move for tourism professionals, in the case of the study constructing the tourist gaze using the

vehicle of brochures. A success in constructing the tourist gaze is dependent upon ensuring that foreign visitors have an experience which is a memorable event.

This chapter has discussed the tourism sector in South Africa in terms of how it has grown prominent in political circles as a catalyst for economic development and poverty alleviation. The literature reviewed aimed at explicating why the representation of indigenous imagery in contemporary tourism marketing brochures and online homepages has been legitimised to place tourism resources and products as saleable. It is evident that these representations of 'places' and 'people' are therefore not portrayed by coincidence.

Myths of 'Zuluness' were traced back to Zulu heritage as they remain key in the debates about Zulu nationalism principal as opposed to notions of the "Rainbow Nation." In a multicultural environment, Zulu culture is too often signified in tourist material as static, backward and primitive. This chapter asks which elements of Zulu heritage remains significant in constructing the tourist gaze across tourism enterprises, particularly in contemporary brochures where Zulu ethnic representations of villages, tour operators and routes are used. Also explored were the myths of 'Zuluness' signified and replicated stereotypically 23 years after democracy and how these myths have been narrated.

The chapter which follows will investigate the theoretical frameworks of the tourist gaze and cultural imperialism that are understood to underpin this present research study.

## **CHAPTER THREE**

### **THEORETICAL FRAMEWORK**

#### **3.1. Introduction**

This theoretical framework chapter contextualises the construction of the tourist gaze that has been legitimised within the South African tourism industry, where 'Zuluness' is incorporated in tourist advertising material. The representation of 'Zuluness' appears as a focal feature in the tourism sector in KZN. The central argument of this research study is that obvious myths and legends of 'Zuluness' are frequently portrayed in tourism advertising brochures, flyers and the online tourism homepages of cultural tourism businesses and initiatives. Significant to this present study, is the examination and analysis of tourism print brochures.

In a modern context, cultural tourism illustrates metaphors and representations that have served in no small part to endorse the domination of African people, thereby legitimising (at least in part) the colonial and apartheid eras of South Africa's history. The narrative that has tended to hold the centre stage in tourism is that it illustrates a problematic discourse of identities, language, power, conquest and imperialism, all meant to inspire and promote cultural villages as tour destinations for the international tourist.

Urry's concept of the 'tourist gaze' and Said's notion of 'cultural imperialism' unpack and explicate what constitutes the construction of the tourist gaze, to create a sense of place. Indeed, Urry's theory clarifies how the tourist gaze is constructed, by framing the psychological motivations and gratification of the international tourist, thus boosting local economic growth. However, other scholars hold a different viewpoint and have postulated how certain stereotypes have been perpetuated, resulting in the "disenfranchisement of the local people from their heritage" (Chirikure et al. 2010:38). These are serious implications with regard to the subject of cultural heritage

management, since host communities can manipulate by either misusing, excluding or eroding cultural markers and manifestations of their own and others' cultural heritage as a means for asserting, or denying serious claims to power and lawfulness. Accordingly, this present work highlights culture commoditisation and consumption as a mechanism of cultural perseverance, empowering South Africans to redefine and commemorate Africanness. Hence, in this study, the myths of 'Zuluness' are privileged.

Post-colonial histories and cultural imperialism continues to be projected in tourism brochures even post-1994, in South Africa's new democratic dispensation, in order to create a contemporary experience. The tourism brochures under scrutiny were published between 1997 and 2009.<sup>12</sup> Three out of four of the examined brochures were revised post-1994 after the political transformation in South Africa, which expanded the space for cultural tourism trading. These advertising materials continually embody colonialism, socio-political and cultural manifestations of an exotic setting, evident in contemporary societies. Tourism advertisers are involved in the production of tourism brochures filtering market-driven images in order to attract the international tourist to cultural destinations. In view of the overt capitalist influence, tourism brochures characterise ethnic portrayals of Zulu identities and indigenous landscapes which define destinations as a "gateway to Africa" (Rogerson and Visser 2007:251). The international tourist travels to see the "images of the past" (Richards 2007:29). Cultural villages and tours possess a globalised culture, commercialising it as a global product in exchange for financial return. Such cultural forms have been made accessible in tourism by various media. In this, tourism brochures fortify the significance of cultural expressions showcasing the nation's pride, privileging certain qualities over others.

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<sup>12</sup> See chapter four below.

### **3.2. An epistemology of visual culture**

Images communicate simple yet complex messages about places and people. The politics of representation communicates more meaning and endorses ideologies about identities. The epistemology embedded in them allows researchers to ask, “broad questions on how we come to know, what we know and what are the underlying implications of this pursuit” in tourism (Stanczak 2007:4). Within the social scientific field, ethnic images raise questions on how they are intentionally nominated and collaborated to ‘tell a story’ of people’s identity, by privileging what is deemed important. Politics is at the centre of what is privileged. This political process is illuminated as it “denotes the struggle over the resources the domination of one group over another and the potential exercise of state control” (2007:4).

Culture as a commodity is consumed in exchange for money. Different codes and techniques are applied, defining the tourist gaze in modern times as part of enhancing how the tourist commoditises and consumes culture. As a business entity, tourism revolves between “a site of production and a site of audiencing” (Rose 2016:34). This simply explains how the conceptual framework pursued on crafting images are determined by the intended audience. Still images in brochures used by marketing tourism companies compete with images shared through online homepages, as well as online social networks such as Instagram and Facebook. While all these media exert different implications, they all constitute the tourist gaze.

Tourism attractions are crafted meaningfully in order to meet the specific needs of the target audience. Plans, policies and decision-making determines which visual text communicates the “material, ideological and political content” that needs to be projected and displayed to entice the target market (Hillier 2016:19). Production and capitalism are intertwined, and one cannot have the one without the other. The media represents images communicating the supposed lives of people and as such brochures are produced and reproduced by those who endorse what they consider as crucial. This



hierarchical nature of social class appropriates what is mediated, by who, when, and how it is produced.

In Marxian terminology, “production is the appropriation of nature by the individual within and through a certain form of society” (Marx 1986:7). Such production is a social activity in which Marx pictures a social class that is not only capable of, but produces so much wealth (or ‘value’) that it actually enters another social class (i.e., the bourgeoisie/capitalists) which appropriates residue (or ‘surplus value’) by virtue of its possession of the means of production. Marx (2012:xiii).

The construction of the ‘other’ delineates a typical relationship between “tourism and post colonialism” whereby myths of ‘Zuluness’ assert the construction of the tourist gaze (Hall and Tucker 2004b:2). According to Aitchison (2001:138), ‘othering’ is thus essential to:

Postcolonial culture and the global capitalism linked to tourism as maintained by indigenous and exotic images. Images of women and landscapes convey impressions of exotic, unspoilt, natural, virginal and desirable spaces.

This chapter merges how cultural imperialism and postcolonial discourse is incorporated in the construction of the tourist gaze, strategically and specifically premeditated. The framing of indigenous products as commodities is vital in facilitating cashflow. The tourist gaze is thus projected through a number of ways. Crucial to its meaning-making are the following:

- i. Those who authorise it (e.g., tour operators and the tourism industry workers at the cultural villages);
- ii. How it is constructed and represented (particularly in tourism brochures);
- iii. What its consequences are for the ‘places’ and ‘people’ which are its object (i.e., Zulu culture and identity, and KwaZulu-Natal)

The advertising brochures examined in this study were selected because of images they embody appealing to cultural aesthetics by signifying Zulu people, landscapes and townscape that illustrate a rich cultural experience that endorses timelessness.

### **3.3. The tourist gaze**

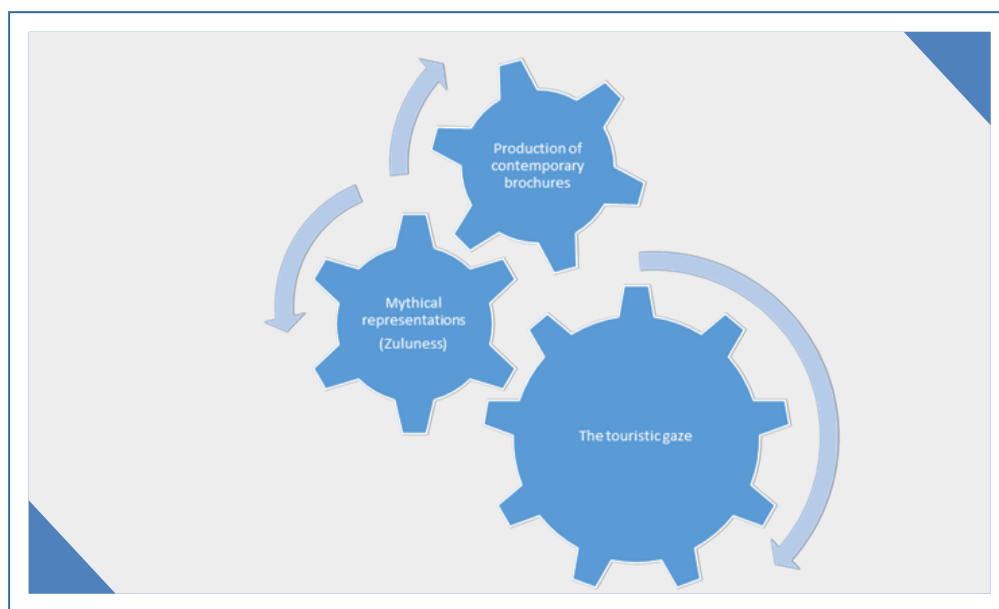
This section will discuss and describe what tourism professionals, cultural villages and cultural tour businesses authorise and legitimise as 'Zuluness' and how this is assembled pictorially through visual symbols, signs and codes. The 'tourist gaze' is "socially organised and systematised" and is constructed and developed by professionals and experts working within the tourism industry (Urry and Larsen 2011:1). In particular, the 'tourist gaze' is constructed through 'frames' that are "critical resources, techniques, and cultural lenses," and which typically reflect people's personal experiences and memories (2011:2).

The tourist gaze is directed to landscapes and townscape that are separate from the normal places and everyday experiences of the international tourist. Social and cultural codes are arranged to produce meanings. Through signs and semiotics, tourist professionals continually reproduce the objects of the tourist gaze (Urry and Larsen 2011:4-5). How these cultural images are perceived by depicting 'Zuluness' as represented in contemporary brochures and continually perpetuated through illusions of Zulu pre-modern images is the intentionality of the tourism industry so that it appeals to a specific group. These images are regulated since "there is a massive upward shift in the level of what is "ordinary" and hence what people view as "extraordinary." Urry and Larsen (2011:14) suggest therefore that the tourist gaze:

Orders and regulates the relationships between the various sensuous experiences while away, identifying what is visually out-of-the-ordinary, what relevant differences are and what is other.

The notion of 'difference' is predominant in how professionals within the tourism industry display images in contemporary tourism brochures to entice the "other" through a colourful kaleidoscope of culture, ethnicity, and gender, thereby creating a pleasurable experience. It is this notion that the tourist gaze is constructed through images that incorporate historical, geographical and sociological variations that appeal as 'out of the ordinary' to the international tourist.

This is however, no "single tourist gaze" (Urry and Larsen 2011:2) as it varies by society, by social group, and by historical period. The landscapes and townscape are captured in tourism brochures specifically to inspire imagination and create a reassuring escapism to those who are keen on experiencing what is new and extraordinary from their daily lives. It is therefore no coincidence that the presence of visual elements within tourism promotional materials intentionally construct and reproduce the tourist gaze by portraying significant aspects of the past. In this case, the tourist gaze is constructed representing Zulu identities, landscapes and text illustrating the traditional elements of 'Zuluness' within contemporary tourism brochures.



*Figure 3.1.* How the tourist gaze is constructed and depicted in the production of contemporary tourism brochures. (Source: Diagram by author).

In foregrounding this framework, it is imperative to note that culture and capitalism coexists. Indeed, it is this bond which explains how culture is the cornerstone in the production of tourism brochures for promoting destinations. Culture is defined by Lull (2000:131) as a way of life “shared by a community and shaped by values, traditions, beliefs, material objects, and territory.” He further postulates that “culture is a complex and dynamic ecology of people, things world views, rituals, daily activities, and settings” (2000:131). The South African tourism industry has encouraged the responsible participation of local and international business people in tourism, enabling South Africans to reimage the African Continent and to join forces in an attempt at eradicating poverty. Smaller tourism initiatives strategically market and brand their services attracting global markets by featuring culture in their advertising media. All this is achieved by systematically and strategically assembling visual images so as to “generate pleasurable experiences” (Urry 2002:1). This is all about creating what Urry describes as the “tourist gaze” (2002:3).

The theoretical framework is about “visually consuming” the environment, particularly geographic spaces that are commercialised with attractions for tourists to gaze upon leisurely (Urry 2000:173). The tourist gaze alludes to how the environment is being “read, and how it is appropriated, and how it is exploited” increasing the number of tourists coming into the country and thus generating wealth (2000:173). Symbols, signs, images, and text give tourist places identity, distinguishing them from the rest. These are techniques employed through authentic images of the ‘other,’ as discussed in chapter one and chapter two above. In reference to this, images of ‘Zuluness’ “organise the encounters of visitors with the ‘other,’ providing some sense of competence and pleasure” (Urry and Larsen 2011:14). This fascination and wonder, displaying indigeneity in terms of African belief systems where divinity is still assumed to be practiced in modern times could still be a drawcard for the international tourist. Images of the famous warrior, King Shaka and the indigenous landscapes portrayed as unspoilt and feminine have epitomised cultural tourism in the province. Numerous representations in

the KZN tourism industry such as beadwork, crafts, Zulu dance, rondavels, and of course the Zulu people, explicates a system of signs or symbols “characterised in terms of a specific regime of signification” (Urry 2002:75). This explains ‘why’ and ‘how’ “the cultural objects are produce, circulated and received,” aiming to maximise profits (2002:75). According to Culler (1988), a touristic experience involves the production of/or participation in a sign relation between the marker and sight. Tourism brochures map and frame anticipations on what tourists are likely to ‘find and experience’ in their travels, which in a way how visitors perceive the ‘place.’

Brochures of cultural villages and tour operators stage inauthentic pictures portraying the Zulu way of doing life, utilising images that sum up the myths of ‘Zuluness.’ Observable in tourism literature are the cultural images exhibited, recounting the life that typically illustrates a legacy communicating ‘Zuluness.’ Consequentially, tourists as ‘agents of semiotics’ recognise, appreciate and comprehend the landscapes, art, cultures as signs in modern tourism. Tourists interpret these signs and make meaning of them. In the tourism brochures, these cultural representations embody a “cultural consensus” determining, influencing “what to see” in a cultural village or tour by distinguishing between such experiences as authentic and inauthentic (Culler 1988:158-159). These codes influence and authenticate a cultural tourist experience that is rich, unique and authentic. Urry and Larsen (2011:1) have argued that a central part of tourism is that tourists, “gaze upon or view a set of different scenes, of landscapes or townscapes which are out of the ordinary.”

The production of the tourist gaze predominantly in cultural village-related tourism brochures employs a semiotic application. Landscapes are constructed in a visually appealing manner that is pleasurable and invites fun tourism experiences. Landscapes are visually expressed with characteristics that communicate primary features that commoditise them. The sense of sight is crafted to either convey privacy, solitude or to display the Zulu people’s

heritage. The Valley of a 1000 Hills and its surrounding visitor attractions is a typical heritage site, enticing tourists to experience the colonial Zulu lifestyle, to view scenic mountains and to feel the warmth of the Zulu humanity, acknowledged for their sense of *ubuntu*, as discussed in chapter two above.

Tourism brochures depict visuals that inspire imagination, capturing the destination as an ideal place for the international tourist to visit. Typically, ethnic images in tourism brochures are systematically staged portraying a collage of various scenes, acts and experiences. Also embedding in them are images of the 'Big Five' game animals which excites the international tourist as unique in their travels. The collaboration and synchronisation of cultural elements enables a meaning-making encounter about the "other" in their cultural spaces consumed as tour destinations. In contrast, MacCannell (1999:10) argues that tourists are satisfied with "superficial experiences" of other people and places. The intentionality behind ensuring that tourist settings remain portrayed as indigenous and ethnic, stages Zulu culture as a commodity so that it becomes a product that is both saleable and consumable. Such constructions are premeditated so that cultures come "alive in a particular time and place in the past," thereby preserving their 'original' state (Boorstin 1960:67). However, a major argument by MacCannell (1999:105) is that the cultural activities, productions and experiences signified are pseudo and artificial. This staging of cultural products and events creates an 'appetite' in those who gaze and in retrospect, gazing and consumption sustains tourism. When more people travel to experience simulations of what is authentic, the rewards are assumed to be good for the country.

In a capitalist global world, the tourist gaze thrives on depicting unequal relations, difference and opposites that attract. Power relations and various dynamics of the ordinary versus the extraordinary, give the destination a sense of place. The 'place' and the 'people' are produced, presented and represented in brochures as promotional literature sending messages about life 'then,' as opposed to life 'now.' In reference to KZN and the observed

cultural villages, this is explicated by presenting a fusion of 'backwardness and modernity' outlining 'Zuluness.' A way of preserving authentic systems and cultures is embedded on myths and legends of centuries gone by. Tourists brochures are loaded with traditional images which seek to produce an aura that is visually authentic, exhibiting Zulu ethnicity, and which are predominantly cultural. Hospitality destinations illustrative of "unchanging African cultures and ethnic constructions depicting stereotypical tribalism and a primitive society" in modern times have been effectively argued by Hayward (2007:22), primarily in terms of how cultural villages serve "as a method of presenting and preserving South African heritage." Chiefly, women portrayals display them performing simple home tasks, somehow endorsing the saying "a woman's place is in the kitchen." This is a narrative that perpetuates stereotypes and it is not by coincidence that such representations exist. This hegemony illustrating "the power of or dominance that one social group holds over others" is a marketing strategy for tourism (Lull 2000:48).

Furthermore, Lull (2000:49) cites Gramsci, who maintains that "owners, managers of media industries produce and reproduce ideological content far more than people because elites manage the key socialising institutions, guaranteeing that their points of view are constantly and attractively cast into the public arena." In today's idiom, the advertising and promotion of tourist attractions employ similar approaches towards imaging their businesses. Business owners are central to decision-making of what needs to be showcased and privileged. Destination images construct the tourist gaze and situate the sites geographically through media by shaping the narratives and experiences of the international tourist that consumes these cultural images. All this is done to provide a quality, unforgettable tourist experience for the international tourist who seeks what are thought to be authentic experiences.

Touristic experiences are defined not by what seems familiar. As such, the discovery of novelty artefacts and elements of originality are what attracts the tourist. The touristic gaze assigns in its construction, authentic reproductions

which Culler (1988:159) attributes to as a “sign of alien culture.” Media continually constructs pleasurable images signifying histories and projecting them in a manner that invokes a desire to see and experience culture. Brochures are “proliferations that frames semiotic structures of sites,” designed to draw people, give information at the sites and serve as “souvenirs or representations off the site” (1988:159). Hence, people travel to gaze at constructions that act as attractions of the extraordinary. Urry and Larsen (2011:2) have generated a concept of gazing which they define as a “socio-culturally framework for seeing, which informed by class, gender, nationality, age and education.” For them, the gaze frames places by circulating and producing images in a typical manner that enables tourists to experience. The gaze is systematically constructed in a manner that enforces a strong bond between the gazer and the gaze, which in turn enhances the visual elements of the history of a discourse.

The tourist gaze of cultural villages (PheZulu and Ecabazini), partnered with tour operators (Vuka Afrika and 1<sup>st</sup> Zulu Safaris) is constructed by embodying myths of ‘Zuluness’ in the space of modernity and Westernisation by depicting traces of a ‘primitive’ lifestyle. ‘Zuluness’ is mobilised as a specific cultural affiliation and/or identity meant to create communal feelings across the different socio-cultural and people groups in KZN. ‘Zuluness’ highlights provincial efforts of branding, that incorporates “intersecting images of paradise, adventure and indigenous culture” commodified for leisure and pleasure (Bass 2002:82).

According to Mersham (1993:81), a widespread remembrance of the West, about the Zulus emanates from a “powerful set of images, discourses and myths cast in the mythic form” mediated on film, television and literature. The 1986 SABC/SAUK Shaka Zulu TV series having been created for the international market has “captured the dominant Western stereotypes,” argues Tomaselli (2003:103). A myriad of images is signified in tourism brochures and Shaka Zulu and the shield or spear representation is also



common in imaging tourism businesses. In his study, Mersham (1993) suggests that the representation of King Shaka has established a legacy, commemorating him for his heroic acts and reinforcing the cohesiveness of the Zulu people. In tourism circles, the Shakan myth has infiltrated the tourism industry as an attraction and thus appears on numerous tourism brochures, flyers and pamphlets as well.

Amongst other many representations that are apparent in tourism promotional material are images of dancing Zulu men in traditional garb (Reid 2007). These are often captured by a camera and 'placed' as the background image of the brochure accentuated by the serene and tranquil landscapes. In many ways, 'Zuluness' has been acclaimed as the unspoken 'world knowledge' discourse which in a land of Zulu ethnic identity and nationalism, the tourism business has exploited (Mersham 1993).

The tourist gaze has been created by highlighting adventures and pleasures through the incorporation of a "hierarchy of binary oppositions" that have underpinned Western thought (Burman and MacLure 2005:284). Binaries emphasise on "establishing the normal, normative (good), self which is mirrored by the abnormal, deviant (bad), other" (McEwan 2009:123). This relationship privileges the other formulating a kind of knowledge where, "one term represents some higher, principle as ideal while the other reflects something lesser" (Burman and MacLure 2005:284). These expressions are frequently transformed into myths of 'Zuluness' in tourism brochures depicting a language usage that conveys and expresses social and cultural fabrics understood by a community. Myths excavate deeper meanings, social and cultural constructs, thereby creating themes of understanding which inform cultural ideologies and stereotypes. In the production of contemporary brochures, myths have been incorporated paralleling social conditions that once existed in colonial times, and these notions are exhibited in contemporary media. The tourist gaze in brochures parades markers of the Zulu nation where Zulu identities are represented in modern times as

authentic, where heritage has been preserved and kept unspoilt. This endorses and legitimises strong perceptions about the Zulus where non-Zulus may regard these as a reality, further creating stereotypes in society.

Representations are mainly constructed to enable Zulu culture as the central feature, commoditized to suit the needs of the international visitors. Typically, marketing brochures for PheZulu Cultural Village and the Ecabazini Cultural Homestead converse a language through cultural images displaying Zulu identity. Likewise, the tour operators, 1<sup>st</sup> Zulu Safaris and Vuka Africa Tours use conventional brochures that are constructed with representations and icons that embody myths of 'Zuluness.' The tourist gaze is constructed where tourism representations include the categories of landscapes or cityscapes, wildlife, and artefacts, all of which encapsulate a touristic experience (Thurlow Jaworski, and Iyalanne-McEwen 2005:97).

Visually, this is emphasised by an averted gaze, suggesting a distant relationship between the people portrayed in the brochures and the tourist. The Zulu identities portrayed are captured in such a way that displays them as friendly and hospitable beings. The tourist gaze is furthermore purported to be "feminised through descriptions emphasising patriarchy" (Thurlow et al. 2005: 99). Perhaps this is a narrative that still idolises male governance over women as a part of protection and male superiority in their role as heads of families? Landscapes are depicted as exotic and feminine. They are signified as 'virgin territories' 'untouched and unspoilt,' thereby emphasising the sacredness and the bareness of the fields. An element of intentionality in creating or selecting representations that portray all these descriptions employed in the production of brochures, have an effect in the construction of the tourist gaze (2005:99).

Colour and creativity have also made a vast contribution in terms of how the touristic gaze is enhanced. Based on the 1986 SABC/SAUK Shaka Zulu TV Series, Tomaselli (2003:100) suggests that the "colour sepia or rather an over emphasis on yellow/brown/red in the Zululand scenes was intended to create impressions of olden days." The use of colour has been fundamental in

creating ideological oppositions in tourism scenes, particularly in contemporary tourism markers. Tomaselli (2003:101) further argues that sepia toning particularly creates effects which dictate and prescribe, “differences and opposition” whereby civilisation versus barbarism and education versus ignorance is perpetuated.

The images themselves convey the imagination of tourists along routes which transport them on the journey of consuming culture as they escape their everyday realities. The tourism professionals authorise and legitimise numerous gazes, constructing their ‘brands’ as they produce a tourist gaze that may appropriately appeal to its intended audience. Tourist spaces are organised around ‘staged authenticity’ and these ‘pseudo-events’ are staged to “recapture the virginal sensations of discoveries” (MacCannell 1999:99). This is created for international tourists in their quest for what is extraordinary and authentic. It is through the “semiotics of tourism” that places are constructed as tourist attractions (Culler, 1988; MacCannell, 1999; Echtner, 1999).

Brochures remain conventional communication tools used in tourism to “communicate information to potential and existing tourists” (Molina and Esteban 2006:1041). KwaZulu-Natal tourism brochures consolidate signs embodying cultural essentials of the environment and the people as they reflect the essence of ‘Zuluness.’ The conscious selection of such imagery portrayals illustrates and reflects on the recognition of heroes of prehistoric times. It has been argued that this celebrates and identifies the contributions of the Zulu kings, heroic acts of bravery and wisdom crucial in building the strong Zulu nation. More can be attributed as result of such ethnic portrayals, from preserving the past, to commemorating and preserving the rich heritage of the people. Such representation could also potentially assist in inculcating a sense of pride and belonging into the culture, heritage and authentic lifestyle of the Zulu ethnic people.

The tourism brochures have latched on to 'Zuluness,' by continuing to represent notions of masculinity and femininity. 'Zuluness' frames how KZN is patriarchal and myths of 'Zuluness' today still depict gender subordination that exists in role relations where men and women coexist. The framing and the enshrinement of certain sacred objects is also evident in how destination promoters epitomise KZN. Relationships of man and women performing their daily domestic chores as it used to take place in previous time marks an impression as to how social order is still maintained. This framework of understanding embraces the concept of 'othering' specifically for the 'others' to enjoy and for the 'other' to fulfil their potential in business.

The visual elements are objectified as out-of-ordinary experiences as they are enhanced to appeal to the 'other.' Pleasurable experiences as depicted for the 'other' to create and open a new window of pleasure and discovery as they discover the rich history of the Zulu nation. The cultural village brochures present and aim to represent Zulus in their natural setting by displaying elements of pre-modern times. The rhythm beat of the Zulu dance, the serenity of the landscapes, the aura and the tranquillity that is depicted of the valleys and hills of KZN authenticates pleasure. The conversations unpacked in the craft of beadwork as portrayed in the brochures heightens curiosity and a desire to know more of the Zulu culture that is claimed to still exist despite modernity where traces of the Zulu culture are deemed extinct.

Another argument by MacCannell (2011:17) is that the tourist gaze, "visualises unusual contexts as tourist attractions" whereby images selected signify relationships of what is visually seen and what is signified. MacCannell defines this process as a cognitive labour which warrants conscious and active interpretation, evaluation, drawing of comparisons between what the images signify in relation to what they are meant and intended to refer to. The notion of the tourist gaze highlights that the social discourses that are created through designing and crafting a 'look' that provides pleasurable moments in the travelling industry. It is a kind of craft that takes "the traveller back in time

to places untouched by the world” as they aspire for self-realisation” (Lindholm 2008:38).

The promotional brochures of the examined cultural villages and tours have thus conveniently been encoded to some extent with meaningful experiences and products of ‘Zuluness.’ It is this semiotic language that tourism professionals convey using brochures as a vehicle of communication in promoting cultural tours, villages and cultural routes as visitor attractions.

### **3.4. Cultural imperialism or post-colonialism**

This section will examine how the post-modern framework suggests the notion of the ‘othering’ upon which cultural tourism has embraced in creating a relevant and fashionable statement. Thus, political correctness plays a pivotal role in opening doors for emerging businesses to trade and commodify the historiography of African identities. At the same time, it also encourages community participation by empowering them to “change the face of ‘the western derived’ heritage management practices” (Chirikure et al. 2010:38). In this present study, the ‘system of representation’ places concepts of ‘the West’ and ‘the rest’ at its centre. Tourism brochures construct representations of predominantly ethnic cultures where Zulu heritage and cultures are portrayed to generate money. This is linked with the philosophical underpinnings that relates to orientalism. As noted by Bryce (2007:165), repackaging orientalism discourse in brochures for cultural villages and tours, “reiterate[s] the discursive division of Western ‘reason and modernity’ from eastern stasis and passivity. This explains how tourism professionals have utilised myths of ‘Zuluness,’ pursuing a similar approach linked to Orientalism (2007:165). In turn, this has fundamental implications in acquiring the wealth of the East.

### **3.5. Orientalism**

Orientalism is the philosophy developed by Edward Said, which explains the significance of culture in contemporary times. Said (1978:20) defines orientalism as follows:

The distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts; it is an elaboration not only of a basic geographical distinction (the world is made up of two unequal halves, Orient and Occident) but also of a whole series of “interests” which, by such means as scholarly discovery, philological reconstruction, psychological analysis, landscape and sociological description, it not only creates but also maintains; it is, rather than expresses, a certain will or intention to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world; it is, above all, a discourse that is by no means in direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with various kinds of power, shaped to a degree by the exchange with power political (as with a colonial or imperial establishment), power intellectual (as with reigning sciences like comparative linguistics or anatomy, or any of the modern policy sciences), power cultural (as with orthodoxies and canons of taste, texts, values), power moral (as with ideas about what “we” do and what “they” cannot do or understand as “we” do).

#### **3.5.1. The history behind orientalism**

The historical background of the “Orient and us” dates back to the eighteenth-century when the Orient (a region in the Far East which includes China, Malaysia, Japan, Korea) was the richest area for Western trade. Accordingly, a fascination grew up in Europe for all-things emanating from what was referred to as the Orient or sometimes to the East Indies. In time, this was to develop into a more sinister concept and attitude towards the region, which in the nineteenth-century emerged as an aggressive form of colonialism. The foregrounding of orientalism as an epistemological framework has been comprehended in literature and academic work. As a theoretical lens, orientalism conveys the foundations of the European dominion, imperialism

and colonialism as it existed in the eighteenth and nineteenth centuries. This Western thinking favoured colonialism by transforming “backward and stagnating societies” into the “currents of the world market and a world civilisation” (Kaye 1995:121).

In history, orientalism has been regarded as highly influential in shaping the discourse of the West and the rest refers to the non-western societies, emphasising their histories, ecologies, patterns of development, and cultures from the European model. Scholars postulate that. ‘The West’ is a historical construct which sketches a society that is “developed, industrialised, urbanise capitalist, secular and modern” (Hall and Gieben 1992:277). Any society which shares these characteristics, wherever it located on a geographical map, can be said to belong to ‘the West.’ The term ‘the West’ is virtually identical to the word ‘modern’ (1992). In essence, the idea of “the West,” is illustrated as fundamental in producing knowledge that can yield positive rewards. Additionally, the term ‘the West,’ “became both the organising factor in a system of global power relations and the organising concept or term in a whole way of thinking and speaking” (1992:187).

Colonialism emerged in Europe, “defining all forms of domination, penetrating deep into some societies” (Loomba 2015:22) producing economic imbalance through capitalism and visual culture. Loomba (2015), further describes colonialism as the “midwife that assisted the birth of European capitalism.” Colonialism had undoubtedly a strong economic or capitalist motivation. But there were other factors at play as well. These included missionary endeavour, military security, and also in some periods, a near accidental drift into imperialism. In a much broader sense, cultural images are largely used in presenting culture as a lived experience, while it also depicts a representation of how people used to construct their reality. This interplay of cultural mediations suggests that in the space of modernity, capitalism thrives as the ethnic imagery that is consumed and commoditized by depicting the lifestyle

of the people as real and live as a means of generating income and more investments.

This conception is deep-rooted in the assumption that “the other” has been denied an opportunity to speak and instead ‘spoken’ for by the coloniser (Codell 1998). In retrospect, this discourse simply indicates that the West is a society that is virtually represented as modern by those who have power and those determine how they frame identities. In their thorough analysis, the concept of the West is dissected as follows:

- i. It is viewed as the grouping between the West versus the non-western.
- ii. It is understood as an image and/or a set of images depicting a myriad of characteristics that consolidates and illustrates a visual language showcasing the people, their culture, and their place at large.

Orientalism has endorsed itself as a political vision by depicting binary oppositions between the familiar (i.e., Europe, the West, and ‘us’) and the perceived strangeness of the Orient, (i.e., the East, ‘them’) (Loomba 1998). Gender roles are thus displayed to affirm how the *status quo* of the social order needs to be maintained.

In its theoretical and practical application, orientalism has conceptualised the relationship between the West and the East as a viable drawcard. Orientalism, as a philosophy, highlights an ideological position where fantasies and imaginations of the international tourists, for instance, regarding Zulu traditions and cultural images, are depicted. Culture in this context displays forms of power and control domination. The knowledge of producing the brochures depicts Zulu identities in a negative form, yielding “a sense of what Africa must never become.” (Arowosegbe 2008:24).

Orientalism explains the norm of displaying images and iconography of the ‘other’ for the ‘other.’ In this scenario, cultural images are targeted towards international tourists, apparently educating them about the authenticity of Zulu



culture. The cultural tourism field is evidently flourishing and the cultural aspect has grown as a global commodity that is readily consumed (Roberts 2002). Cultural images provide an in-depth understanding of people, place and culture which are key to situating, branding and marketing campaigns for tourism services. Some researchers have argued that cultural images in modern times still perpetuate threads and traces of imperialism and colonialism. The advent of post-colonial discourse on the Western domination that has transcended the tourism sphere, has created a new path of approaching the subject which as Ndlovu (2013:51) notes, requires “processes such as dialogue, blending, appropriation, transformation, contestation, negotiation, hybridity and mimicry.”

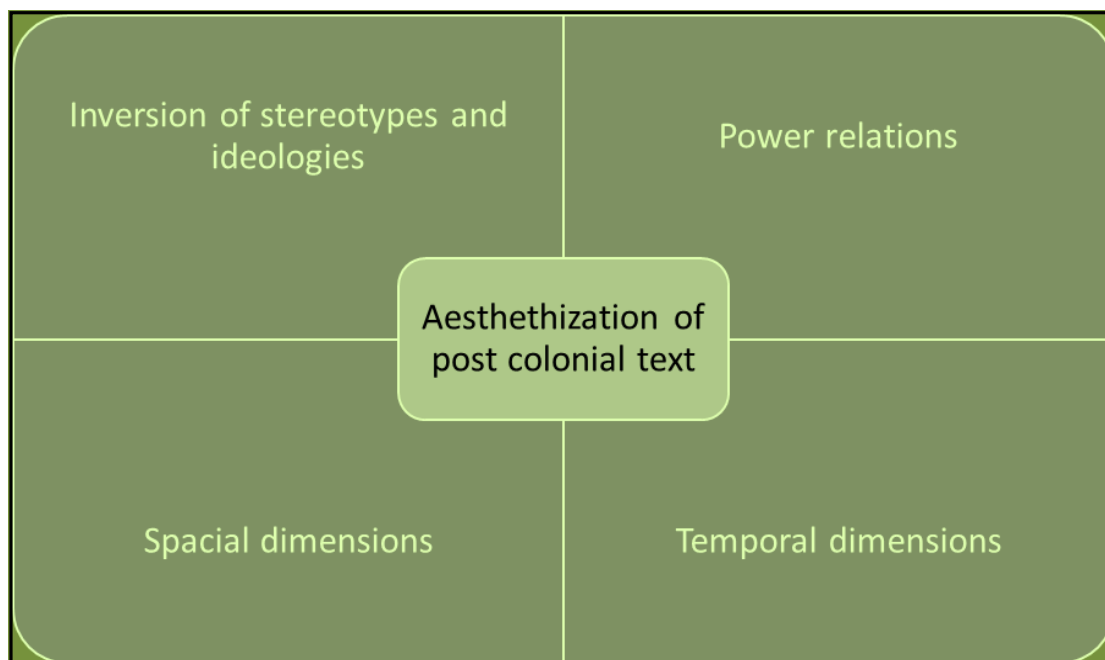
Accordingly, post-colonialism has informed cultural theorising, which in turn has influenced the intellectual terrain of tourism studies (Tucker and Hall 2004:1). It is regarded as central to how the West interrogates the duality of the coloniser and the colonised, as represented where structures of knowledge and power, shape the state of being ‘post’ or ‘after’ the condition of being a colony (2004:2). Route tourism and other tourism services engage continually in constructing and representing Zulu culture, Zulu identities, specific indigenous locations, landscapes and cultural experiences, accentuating what Gramsci defines as the cultural leadership which meant “hegemony” (Gramsci cited in Hoare and Smith 1971:55). Hegemony enables representation to be endorsed, circulated and inaugurated in the world of production because it is based on the supremacy which marks domination, leadership and legitimacy. What is mediated is distinguished as a post-modern framework which suggests the notion of ‘othering’ upon which cultural tourism has been predicated, determining which cultural resources are privileged. This political correctness plays a pivotal role in opening doors for emerging businesses to trade and commodify the historiography of African identities. At the same time, it also encourages community participation, by empowering the local population to “change the face of ‘the western derived’ heritage management practices” (Chirikure et al. 2010:38).

Cultural imperialism has shaped the knowledge of tourism and heritage management. Scholars such as Tomaselli (2012) suggest that the reason why ethnic images have continued after colonialism has a lot to do with conceptualising tourism “from a Western bourgeoisie mythology of wilderness” (2012:75). This perpetuated myth as its point of departure, simply distinguishes inequalities that exist in between and within nations, premediated on how the Western frame ‘other’ as imagined to be. This lens underlines the construction of the tourist gaze in the production of brochures depicting the relationship of power, authority, domination, and varying degrees of hegemony.

Typically, the tourism sector through a language of semiotics, represents cultural images as a mechanism to boost the country’s economy. In examining orientalism, the notions of power, race and gender that are evident in the tourism promotion material were seen to possess a representation that regulated a regime of truth. The conscious selection of images portrayed had shaped the primitive societies before the world had been overtaken by globalisation. This discourse presents societal differences creating an impression that societies are still backward and thus stereotypically cementing ideologies of the ‘other,’ and for whatever reason, these portrayals appease the international tourist.

The notion of cultural imperialism is intimately related to the aestheticization of the images which play a critical role whereby the place and geography illustrate characteristics and values that display and embody semblance, aura, atmosphere, illusion in relation to people and things, townscapes and landscapes (Roberts, 2002). Similarly, the way the tourism industry and its related services such as cultural villages and tour operators package themselves by archiving a unified set of values and clustering images about ‘other worlds’ and others being Zulu, thus serves a self-fulfilling prophesy for the intended audiences. In South Africa, particularly in KZN, post-colonialism

is depicted in the conscious selection of cultural images that “displays repeated identities as stagnant and traditional” (Human 2012:42).



*Figure 3.2. Aestheticization of a postcolonial text (Source: Diagram by author)*

Figure 3.2 above displays how each quadrant in the figure constructs a post-colonial text collaborating numerous elements considered in the production of contemporary tourism brochures where cultural images are primarily exhibited.

There is a relationship between those who recognise power and those who resist such inequalities. Imperialism postulates dominance and power relations where images nominated are loaded with multiple meanings. Hence, where “culture involves practises of consumption in an intensive market setting” tourism representation is still principally ‘colonial.’ (Tomlison 1991:6), There is a conscious effort of privileging Western philosophies, where knowledge has been produced and circulated by the former colonial powers. In this present study, it is images of Zulu people dressed in their traditional regalia. The same narrative of unequal power relations is observed

highlighting, “exploitative power relationships and systems” that endorses and perpetuates colonialist legacies (Chambers and Buzinde 2015:3). The people whose culture is signified and commodified become, “the objects of tourism research rather than the producers of tourism knowledge” (2015:3). Some images depict the ‘feminised’ hills and mountains of the destinations with strong warrior images where Zulu dance is performed to entertain ‘others.’ This is a narrative that illustrates orientalism.

Advertisers and destination promoters often display relationships between men and women in tourism brochures and yet continue to reinforce “unequal and often exploitative relationship between Western and other cultures and cosmologies” (Chambers and Buzinde 2015:4). This colonial standpoint has closed itself off from discovering knowledge emanating from decolonial thinking that can endorse other possible discourses as knowledge for tourism representation. While notions of ‘Zuluness’ in tourism representation predominantly communicate with the international tourist, of great concern is the realisation that knowledge of certain identities becomes altered and framed in such a way that it possibly misrepresents them. Women’s role in society has evolved in society being influenced politically and economically. Hence, Sirakaya and Sonmez (2000:353) suggest that women are depicted in “traditional stereotypical” roles, i.e., subordinate, submissive and dependent, disproportionately more often than men. Moreover, Sirakaya and Sonmez (2000) oppose this stereotypical signification by suggesting that it construes subtle implications of how women are illustrated in tourism advertisements. Instead, they contend that women need to be mirrored and fashioned in their current roles as part of depicting the reality of transformation.

It is the conscious omission of other cultures that either remain poorly depicted or are completely ignored. It can be argued that both Zulu heritage and Zulu culture has filtered myths of ‘Zuluness,’ conceiving them as seeds for business trade, while mutilating the essence of its culture. Tourism representation in framing a post-colonial era conveniently ignores the

repercussions of modernity, enlightenment and urbanisation. African identities represented as unchanging falsify the essence of 'Zuluness,' since all this marks pseudo events and activities acted, yet 'the income and profits received is not evenly distributed between "white performers and black performers within the tourism destinations" (Ndlovu 2013:52).

### **3.6. Semiotics and tourism brochures**

Signs are distinguished in this study, forming a fundamental unit of semiotics. It is imperative to obtain a philosophical perspective of how the signs work and how they represent reality. In semiotics signs, images represent 'something' and that being part of the visual/textual language requires analysis. Semiology thus provides a toolbox of analytical tools allowing the researcher to analyse the image and its meaning while also interpreting the visual culture according to different philosophies Rose (2012). Tavener-Smith (2011:86) defines semiotics as:

The analysis of how systems of meaning, common-sense, myth and ideology pervade, and exercise their interpolative role within, the cultural texts which saturate the contemporary condition.

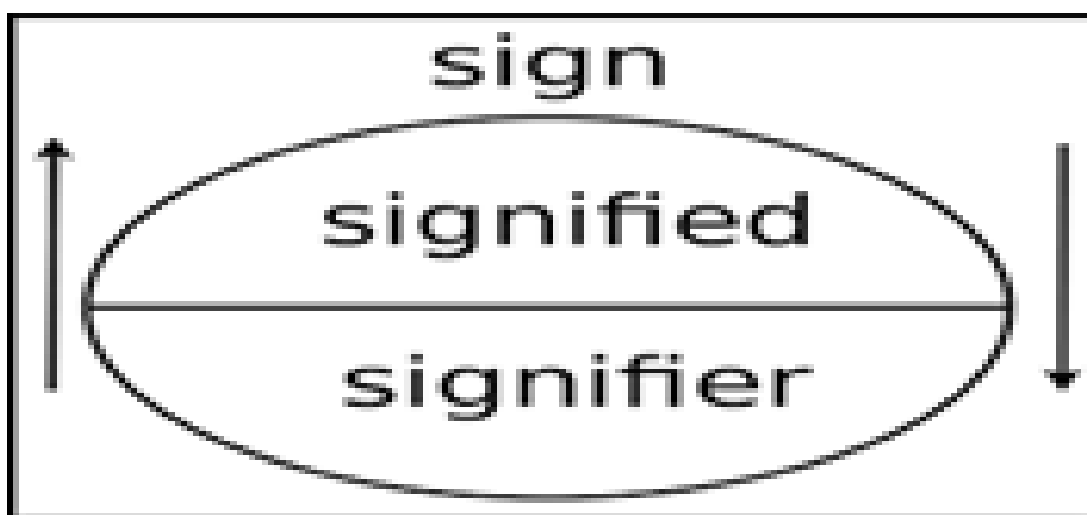
The Saussearean model unpacks the following elements essential in linguistic formation:

- i. Symbols and signs present a verbal language;
- ii. The icon is a part of a sign, image, text that is recognised because its signifier is perceived as resembling or imitating the signified;
- iii. The index which signifies its object through physical connection.

Together, these linguistic formations allow Semioticians to make connections and thus interpretations take place (Schroeder 2002).

Similarly, tourism signs and images, predominantly those with indigenous properties, embody symbolical elements and hence the connotative meanings

are made possible because of how we can make associations and connections to what we already know, prompted by cultural context. Chapter two indicated the literature and history explaining how and why tourism brochures embody cultural images that embrace myths of 'Zuluness.' Text, language and images jointly complement the 'other' meaningfully, exhibiting the life of the Zulus as once was depicted at a particular time in history. This alludes to the indispensable elements in the production of contemporary brochures where symbols, icons, and indexical signs 'tell the story' and transport messages to the intended audience and these entice tourists as they interpret meaningfully in their quest for self.



*Figure 3.3. The Saussurean model (Source: Chandler 2007:25)*

Advertisements and tourism promotional materials pursue a combination of conventions embodying antonyms and paradigms which are alluded to as "mental associations and perceived paradigmatic relations" (Chandler 2007:85). While tourism print brochures are still utilised for marketing tourism products and services, social media has also gained much prominence in the digitalised space. Both media as advertising tools employ visual signifiers of the tourist gaze employing oppositions, entailing a visual language that displays differences and opposites. Chandler (2007:91) argues that oppositions are indispensable to "the generation of meaning." Binary

oppositions as opposed to similarities provide a linguistic unit that generates meaning about destinations that provide enriching cultural experiences. These visual images and expressions are indicative of cultural imperialism, persistently narrating history and heritage of the Zulus. The properties of the Zulu culture, frame the imagination of the international tourist through cultural images that depict gender portrayals. The observation is that in the South Africa's new democratic dispensation post-1994, where the "Rainbow Nation" myth ought to be narrated and expressed more, culture is of significance. The image of the Zulu is no longer represented in its purest form. Instead it is diluted with elements of modernity. Indeed, the 'Zuluness' apparent in tourist brochures is used to accommodate not just the international tourist, but the local tourist as well.

Charles Sanders Pierce is regarded as the father of modern semiotics. His model of understanding, relating to signs and codes is embedded on a three-part structure which alludes to 'Firstness,' 'Secondness,' and 'Thirdness' (Fourie 2009).

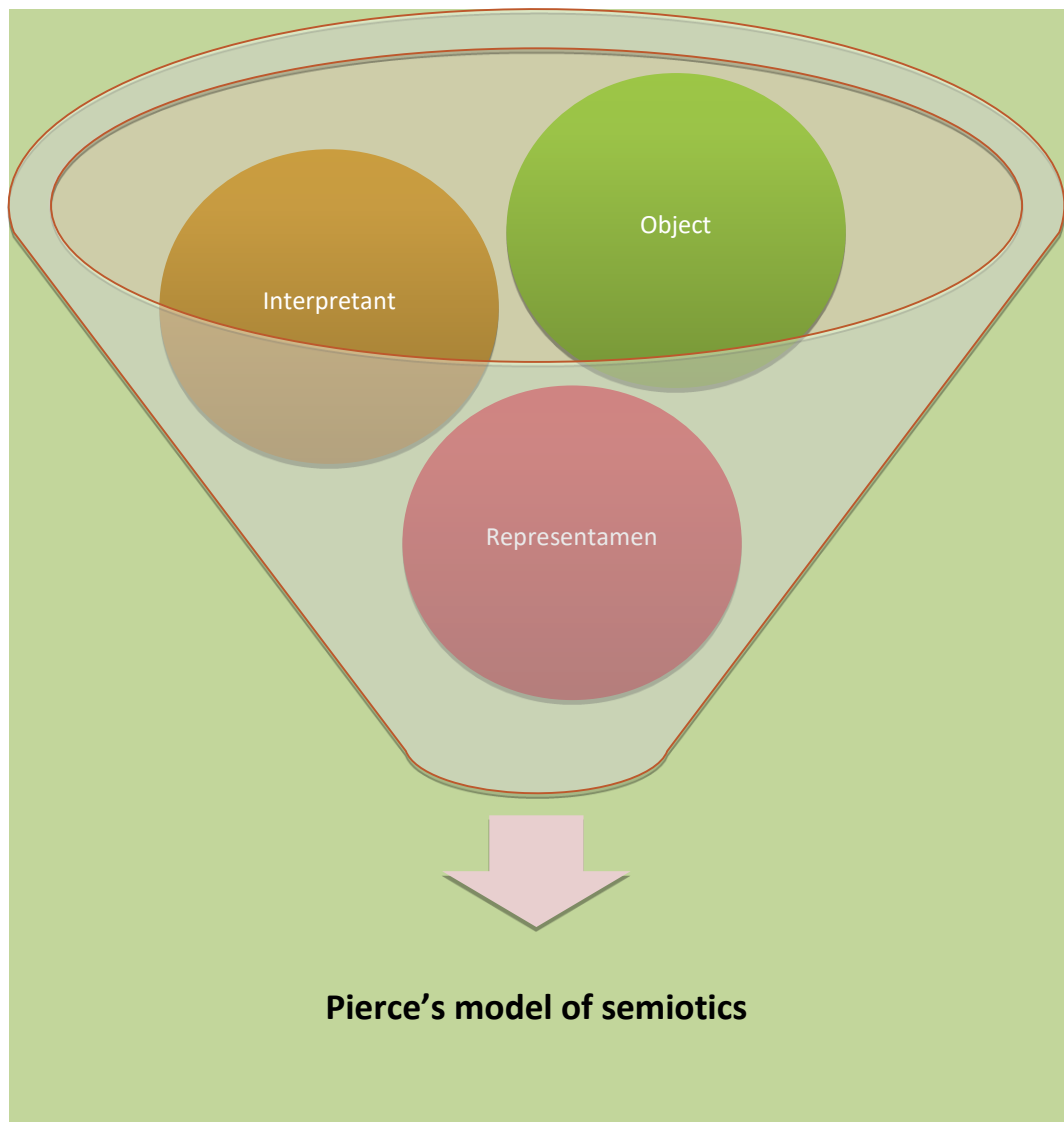
Pierce has offered a triadic (three-part) model consisting of:

- i. The representamen: the form which the sign takes (not necessarily material, though usually interpreted as such)—called by some theorists the 'sign vehicle.'
- ii. An interpretant: not an interpreter but rather the sense made of the sign.
- iii. An object: something beyond the sign to which it refers (a referent) (Pierce cited in Chandler 2007:55).

According to Pierce's explanation, a sign requires all three elements to create meaning. A sign refers to what is represented and what is represented is also interpreted. The distinction that is of particular note, lies between a sign and a 'sign vehicle' and this is explained where 'the sign vehicle is a 'signifier' according to the Saussurean model and a 'representamen' as according to

Pierce (Pierce cited in Chandler 2007:55). The signifier and the representation of the sign explain how signs consist of elements that are 'sign vehicles.' This stage of analysing enables images or objects to acquire meaning, thereby allowing Semioticians to look beyond visual images, signs and texts by instituting what images and text communicate. However, what is essential is to look at signs as they appear, paying attention to how they have been structured. The meaningful collaboration of signs and images in contemporary tourism brochures of villages and tours is thus found to be of importance. Images thus explain how the semiotic mechanisms are employed in how the tourist gaze is constructed in tourism advertising media.





*Figure 3.4. Pierce's triangle model. (Source: Chandler (2007:30)).*

Figure 3.4 above dissects how the visual language is unpacked in order to ascertain the meaning embedded in a symbol or sign. This is crucial in ascertaining constructs of a semiotic language in tourism.

While (Chandler 2007) has alluded to the linguistic formulations that ensembles visual signs by the two models, each image embodies meanings. Barthes (1967) claims that a photograph presents both denotative and connotative levels of meaning, where there is an analysis of visual signs. The denotative level refers to what Barthes describes as the factual meaning that is distinguished regardless of any related cultural background. The

connotative level is a level of meaning that people of a culture can identify, explain and interpret. How text and images are structured, both mutually anchor the promoted material and by so-doing relay the message to the intended audience. Text and images are posted in a manner that complements the other, setting the tone and imaging the landscapes and the subjects in the tourism brochures.

Myths are a large part of setting the scene in the tourism industry worldwide, by conveying a romanticised or prejudiced message. According to Danesi (2002:47), the narrative of a myth is common in advertising. The word 'myth' comes from the Greek word 'mythos' which literally means the 'tale of gods.' In his claim, Danesi, asserts that this narrative came about where characters of gods, heroes, and mystical beings were contrasted and compared against that of the real world. Every culture has a narrative that employs mythos. Likewise, Zulu culture as it transports 'Zuluness' through representations that speak of the 'Zulu way of doing things' has been passed on from one generation to next.

While images can endorse certain perceptions in society, the semiotic relationship contained in the brochures exposes stereotypes about Zulu people that have been continually passed on from one generation to the next. Advertising in capitalist societies has exploited representations that determine the domination of power. Consequently, representations depicting social differences legitimise social inequalities, while creating divisions between the exploited and those who hold power in the media.

Orientalism critically authorises the literature on the concept of 'Zuluness,' permitting the myths of 'Zuluness' to be popularly in-scripted and comprehended in the production and representation of tourism brochures for many tourism professions, service providers and tourist goods. Brochures promoting tourism goods and services continually display Zulu images, granting strength to the Zulu nation and the Zulu consciousness and pride, relying on the history of the Zulus which has been passed on from generation

to the next. Likewise, orientalism explains how as a discourse, 'Zuluness' has been shaped into a discourse which tourism uses for trading in the industry and generating great rewards economically through the selling of Zulu culture.

The representation in tourism brochures in KZN portrays historical icons such as King Shaka Zulu according to the received myth of the 'Warrior King' are used to shape perceptions about the Zulus. In addition, the tourism representation of Zulu identities and the tranquillity and serenity of the untouched virgin landscapes are used in this construction. Typically, myths are used in contemporary brochures to exaggerate and map out the cultural villages as a means of transforming them in meeting the needs of the tourists that visit them.

In many ways, orientalism and the controversies of colonialism have deepened their popularity in tourism, where heritage and cultural tourism have opened doors for the tourism industry based on the representation of the Zulu culture depicting 'them versus us' i.e., the Zulus (pre-modern) and the Zulus (civilised and modern). Culture has been threaded and tagged as a dominating ideology, in what Gramsci identifies as the hegemony where polarisation of Zulu culture through its imagery (representation) has been shaped. Tourism investors agree to the concept of displaying cultural images of pre-modern times in an era of modernity and nurture this concept to propel tourism services and businesses to even greater levels of profitability. In the past, the perpetuation of such representations "have tended to stereotype particular characteristics of the local community with images that cater to 'exotic' and 'primitive' depictions of otherness" (Amoamo and Thompson 2010:37).

It is argued in this study that it is no coincidence that the cultural representation of 'Zuluness' appears in numerous items of tourism literature and promotional literature such as in the brochures, showcasing the beauty of the Zulu culture, while also promising the intended user an authentic travelling experience. 'Zuluness' as epitomised in contemporary tourism brochures

highlights the notions of Africanness which the tourists market has capitalised on, authenticating the beauty of Africa through cultural imagery and a sure exchange for a memorable experience in KZN. The in-scripted hegemony depicted in the selection and recycling of common Zulu images across tourism trading businesses such as cultural villages and tour operating companies is argued to be an illusion which the international tourist market gladly accepts as pseudo and fake. However, it is the 'fake-ness' that has been artistically constructed and yet still appeals to the market; hence, myths of 'Zuluness' remain popular in the tourism sector in KZN.

Colonialism and imperialism has been interpreted as creating subordinate relationships between the host and the visitors. Within the tourism industry, the display of African identities has chiefly been presented through the model of colonial encounters dating back to the eighteenth-century where such acts were legitimised "to pique the imagination of the Western public" (Sobania 2002:314). The construction of a touristic gaze incorporates in its construction signs, visual images, text, language and numerous codes that convey meaning. In this, it is essential to understand how these signs manufacture and systematically organise components that originate from the Zulu ethnic orientation, and commemorate myths and legends of the Zulu heritage. Myths are packed and repacked to create a reality about certain identities. They somehow endorse what is portrayed as true and where everything is presented as factual.

Cultural villages now attract a decolonial stance, possessing a broader if not inclusive selection of representations embodying contemporary times without necessarily erasing and wiping away the notions of 'Zuluness.' In his viewpoint, Bass (2002) argues that postcolonialism is threatened and influenced by the state of the economy and politics of the country for it to thrive. Furthermore, his major argument is that the economic dependence from visitors who are foreign nationals has created a *status quo* where tourism images depicting culture are continually created and circulated in the

sector, appealing to those with currency. This expounds on the local tourist facilities chiefly attracting the international tourist whose perceptions are merely based on what they have been exposed to on representation which is incorporated by a grain of touristic experience.

This framework is essential in that it provides a semiotic signifying technique to elucidate the cultural elements of the setting, landscape, and people depicted in the tourism literature. The signifying practices expose the context within which people give meaning to experiences and make sense of the world and their lives in general. This present study argues that cultural representations in tourism brochures often display racial, cultural and ethnic images that sell myths to the international market. It is also to be noted that such representations would cement certain ideologies while also invoking questions about the diversity of representation which includes racial and ethnic identities in KZN.

Culture is defined artistically in context as per time and space, narrating a historical past through mediated images. Cultural imperialism as a discourse is claimed to be a pillar that narrates capitalism and consumerism where culture is commodified as part of developing societies. In a context of a modern society, cultural images of the Zulu people's 'lived experiences' are uncovered through diverse cultural activities. Chiefly, Zulu culture collates as memoirs and biographies of lives lived. It is in this context that this study argues that the mediated traditional and cultural representations in tourism brochures do not necessarily reflect or speak to the elements of contemporary culture. In this way, the international tourist audience is coincidentally attracted by the ordinariness of what these images portray and somehow impose what they construct as reality.

The Zulu cultural identity remains the pinnacle of tourism in KZN. 'Zuluness' reflects on much contemporary tourism literature. However, the proliferation and dominance of predominantly Zulu cultural identities showcasing only 'Zulu people and place' gestures an inability to accommodate diverse ethnic and

racial identities with rich histories of the new South Africa, post-1994. This may conflict with the agenda of transformation the country has achieved in the democratic era. This at a later stage may possibly illuminate tension and controversy, where the past in modern times is mediated from a position of a colonial past. In a geographical space that is inhabited by multi-cultural, multi-racial identities, one questions why tourism representations in KZN do not embody representations showcasing dynamic, colourful, rich cultures of the entire population within the province, without displacing the heritage of ethnic and tribalism as a prime stance for business operations.

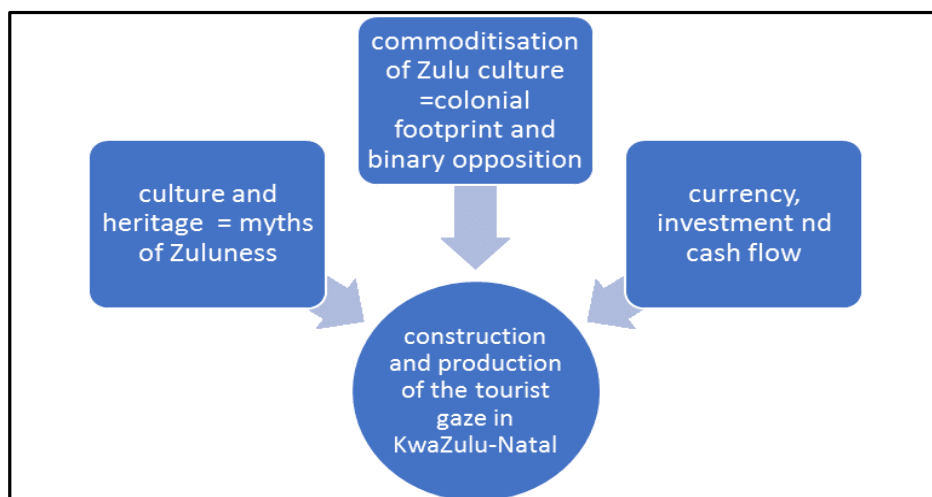
Notions of control, domination and power clearly imply imperialism and domination in the context of modernity and this often highlights the “voice in the world” and “who speaks” (Tomlison 1991:22). The tourism sector authorises what brings forth the financial revenue and within a capitalist world, tourism popularly exhibiting cultural portrayals is guided by economic demands to boost the host country’s revenues. This enlightens how and why there is intentionality in excluding and including images that signify people, culture and destination.

Equally, the tourism routes are conceived along the marginalised parts of the rural areas, while they are surrounded by the hustle of business or tourism hubs that are crucial for economic development as they create thriving enterprise opportunities for community members. The two-fold critique argued by Tomlison (1991:25) is that cultural imperialism perceives “the world as a political-economic system of global capitalism” as opposed to “a common view of a collection of nations states.” This explicates how culture has been reduced to an entity within a socio-cultural context of modernity. Secondly, Tomlison argues that modernity, while envisaged as encompassing multiple determinants, its representation looks to “who speaks” as opposed to who is “speaking for” others (1991:27).

A question that has gained traction in this discussion is worthy of note:

When in our politics do we begin to support the transformation agenda fortifying a new narrative that encourages a dialogue not only through cultural and ethnic constructs, but also including representations that embody national admiration and interracial and intercultural cohesiveness?

The arbitrariness of signs as alluded to in Saussure's two-side model approach, enables those who meaningfully read them to note that the "relationship between the signifier and the signified is conventional" (Chandler 2007). The course of reading signs allows the reader to be reliant and dependent on social and cultural conventions which should be learned. Within tourism, this is crucial as it informs "the critical awareness of how the media represents aspects of reality with a purpose of conveying meaning as part of cementing a particular ideology or perspective" (Fourie 2009:40-41). Conventional signs in modern day semiotic theory include, "verbal, on-verbal words, linguistic expressions conveyed as, signs and phrases" which advertisers use to create routine and structure (Danesi 2002:29-30). Signs and images are studied and examined from different sites either from a single site of production, an image itself or from an audience position which entails how an audience consumes a product in the end of its existence.



*Figure 3.5.* The three Cs that facilitates and sustains cultural tourism: Culture, Commoditisation and Currency. (Source: Diagram by author).

Figure 3.5 above simplifies how the tourist gaze and cultural imperialism or postcolonialism of both theoretical frameworks assembles the essential components in constructing the tourist gaze, creating a modern myth thus boosting cash flow in KZN.

Tourism in post-Apartheid South Africa has thrived by foregrounding its culture mix as the recipe of boosting the both the local and national economy, and in so-doing appreciating the cultural and heritage resources being exploited, consumed, and commodified. Brochures entice the international tourist by communicating in a language that persuades and attracts using images and specific language in the advertising of tour destinations in brochures that assembles and incorporates all these elements in the construction of the tourist gaze. This study has identified and interpreted cultural images through a semiotics technique, where semiotics had created an opportunity for its readers to read and interpret image-based media reliant on social and cultural cues. This explains why meaning becomes a relative phenomenon.

Myths of 'Zuluness' in the construction of the tourist gaze in the tourist brochures embody culture. When assessed and unpacked, these cultural images tell a story and communicate certain ideologies that define people or places in context. Ideology is therefore integral to image interpretation and is interwoven in the construction and interpretation of signs (Barthes 1967) as images symbolically 'speak,' drawing on individual and collective ideologies and mental representations of place (Scarles 2004). The representation of Zulu identities and indigenous landscapes exhibited in the tourism brochures, relies on myths contextualising cultural legacies in contemporary times against the background of customs and tradition. Deeper meanings embodying the myths of 'Zuluness' have been examined by looking at the connotation order in the images depicted in the brochures understanding the pattern of words and images in order to see the significance of using them (Tresidder 2011).



Semiotics provides a systematic understanding of how language works and it also exposes notions of social difference that are incorporated through constructions of images and signs (Rose 2001:72-74). In this study therefore, Zulu cultural images and signs symbolising qualities of the audience displayed in the brochures are dissected systematically, examining how these constructions of social difference have been exhibited (2001). The visual images and texts are examined in this present study by looking beyond what images and text communicate, embracing both Saussure's two-side model of sign and Pierce triangle model. The Saussure tradition articulates an important task of the semiotician which looks beyond the specific texts or practices to the systems of functional distinction operating within them. According to Chandler, the primary goal is in:

Identifying the constituent units in a semiotic system (such as a text or socio-cultural practice), the structural relationships between them (oppositions, correlations and logical relations) and the relation of the parts to the whole, which is all incorporated in the construction of the tourist gaze (2007:84).

In view of the possible misinterpretations and misrepresentations of the Zulu heritage and legacies where myths of 'Zuluness' are depicted, the researcher must question the possible erosion of Zulu culture due to it possibly being falsely 'staged.' This study questions the exploitation of the Zulu heritage to benefit those who have the 'voice' and the financial muscle, while the host communities, certainly when it comes to private enterprise initiatives, rarely partake in the decision-making of heritage management. A bone of contention in this study therefore is the predominant voice of those who hold the power, namely, the heritage managers and destination promoters, who continually and consciously 23 years into South Africa's new democracy opt to promote an ethnic identity. Accordingly, this study asks the following six important questions:

- i. Why is there so much reliance on staged/artificial elements of 'Zuluness' which potentially contradicts how 'Zuluness' has evolved?

- ii. How can producers of tourist brochures create new and innovative ways to negotiate issues of power and identity, as well as cultural change in a space of modernity?
- iii. What processes are to be employed to enable the space to rethink notions of representation?
- iv. How do future representations embody 'Zuluness' as a liquid phenomenon that embraces transformation and diverse elements of contemporary diverse cultures?
- v. How do cultural representations provide mediations of 'reality' representing the current *status quo* which begin to communicate to the host communities and not just the foreign internationals?
- vi. Which imagery and signification ought to tell the story of the "Rainbow Nation" which embraces unity and a unified identity, positioning tourism globally, without compromising the colonial influence?

### **3.7. Chapter summary**

The theoretical framework utilised in this study has expounded processes and insights critical in developing tourism representation which impact the tourism brochures.

In this chapter, the theoretical construction of the tourist gaze has been situated, whereby the production and representation of 'Zuluness' as applied to tourism promotional literature of cultural villages (PheZulu Cultural Village and Ecabazini Cultural Village) and tour operators (Vuka Africa Tours and 1<sup>st</sup> Zulu Safaris) has been analysed, highlighting among other factors, concepts of domination and power relations.

The second part of the chapter contextualised how the tourist gaze outlines a language of semiotics in the construction of tourism brochures. This in turn explains how brochures continue to be regulated and circulated by policy makers, heritage interpreters and destination promoters. Patterns still mean

Zulu cultural images are showcased as traditional, primitive, untainted and untouched such that myths of 'Zuluness' appeal to the international tourist market. The latter part of the chapter expounded on the notion of post-colonialism in cultural tourism and how new knowledge needs to be created where current philosophies are embodied to highlight the realities of the lived experiences.

# **CHAPTER FOUR**

## **RESEARCH METHODOLOGY**

### **4.1. Introduction**

This chapter outlines the research methods that were deployed in data collection for this present study. Data were generated using both in-depth semi-structured interviews within the tourism industry and a semiotic analysis of selected tourism brochures. The methods designated for the study explore and analyse contemporary tourism brochures as ‘sites of meaning’ which embodies social and class differences. The methodology is critical since it explores how myths of ‘Zuluness’ are reciprocally produced and represented in the construction of the tourist gaze as exhibited in contemporary tourism brochures.

The incorporation of interviews and the detailed semiotic analysis of the four tourism brochures elucidate possible nuances, highlighting issues of power that legitimate social inequalities in the contemporary KZN tourism industry. The interviews provided deeper insights based on the interaction with tourism industry professionals, whereas the semiotic technique offered a systematic precision where detailed concepts which produce meaning could be analysed. In the subsequent chapters, a thorough analysis of the interviews and investigation of the tourism brochures will be undertaken.

#### **4.1.1. Applied social science and research**

In the field of applied social science, qualitative research is designed to explore and assess things that cannot be summarised numerically, using descriptive narrative (Priest 2010; Silverman 2000). Qualitative research seeks to answer questions that show how social experience is created and given meaning (Denzin and Lincoln 2000). Unlike quantitative methods, the qualitative study examines social life using words to describe situations and people giving insights in a systematic way (Priest 2010). Accordingly, qualitative research, “locates the observer in the world” explicitly

opening pathways of interpretation to what is being studied (Denzin and Lincoln 2008:4).

## **4.2. The study design**

A qualitative design was employed for this study noting that it allows the researcher to ask open-ended, flexible, inductive and descriptive recorded verbal data that is converted to textual form (Tashakkori and Teddlie 2010). A good qualitative study clearly aims for “depth rather than quantity of understanding” (Henning, van Rensburg, and Smith 2004:3). From this, the researcher can deduce and understand the bigger picture, thus creating meaning from raw data.

### **4.2.1. Purposive sampling**

The selection of a proper sample selection is critical in supplying an accurate means of obtaining information to provide appropriate answers to the research questions. Purposive sampling as a form of non-probability was selected as an appropriate technique for the study since it allows the researcher to ascertain for the study “rich information based on the participants deemed relevant” (Struwig and Stead 2013:127). This assists in tackling the study with a purpose in mind, knowing that the respondents contribute immensely thus “sampling in a deliberate way or focus in mind is key” (Punch 2005:187). In total, four research participants were sampled for this study and a set of four brochures were analysed using a semiotic approach in order to reveal how meanings were formed. The research participants were selected because of their critical role in the production of tourism brochures. In addition, their relevance to the study is marked by their involvement in cultural villages and tours in the KZN tourism sector.

### **4.2.2. Recruitment strategy**

For data collection, tourism professionals were purposively selected and recruited for semi-structured interviews, taking into consideration their knowledge and experience in as far as the production of contemporary tourism brochures is concerned. The participants were recruited based on what Struwig and Stead (2013:128) describe as

“typical case sampling.” This is where participants are individuals who typically work in the production and construction of tourism advertisement tools, such as designing tourism brochures and online websites/homepages. The participants were selected mainly for their fundamental role primarily as general managers, marketers and public relations officers in the studied cultural villages and tour operating businesses in KZN.

The research participants from the villages (PheZulu and Ecabazini) and tours (Vuka Africa and 1<sup>st</sup> Zulu Safaris) were purposively approached and recruited because of their principal role in marketing. The initial meetings with them enabled the researcher to gain their trust. All participants indicated having a probability of understanding the concept of cultural villages or tours since they were all responsible for designing and producing promotional brochures. The brochures were used for marketing the cultural villages and tours as destinations of choice along the tour routes in KZN. Upon conducting the interviews, the researcher learned that all the selected participants for this study played various roles that influenced the images selected to construct the tourist gaze on the brochures. The interviews were conducted on different days depending on the availability of the participants.

Cultural advertising brochures<sup>13</sup> were selected for providing a historical context. The advertising brochures fit into an historical pattern especially in relation to representing Zulu culture due, to the display of images highlighting the Zulu kingdom. These cultural villages have established themselves as commercial Zulu hospitality services. This topic is of interest and relevant to the researcher because it provides answers on how the country is doing in terms of fostering inclusion, ensuring a sense of belonging and social cohesion in a racially and culturally segregated space. Cultural villages are therefore an interesting subject as they present a controlled space where traditional culture would be on show for visitors to

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<sup>13</sup> The old PheZulu Cultural Village brochure was published in 2009 before the FIFA Soccer World Cup hosted in South Africa in 2010. The new PheZulu Cultural Village brochure was revised in 2015. The Vuka Africa Tours brochure was published in 2015.

gain insight into how a particular ethnic group lives. Instead, they provide the international visitor with a presentation of how an ethnic group once lived, which has changed exponentially over the intervening years.

### **4.3. The studied tourism entities**

#### **4.3.1. PheZulu Cultural Village**

PheZulu Cultural Village was established more than thirty years ago. The village has members of the Gasa clan working there since its inception, allowing international visitors to PheZulu the opportunity to savour the taste and feel the rhythm of Africa. Visitors are taken into traditional beehive-shaped grass thatched huts, where various artefacts, beliefs and rituals are explained, giving the international visitor an insight into the complexities of Zulu culture.

Tourist attractions at the village include:

- i. A Zulu cultural village tour;
- i. A traditional Zulu dancing show;
- ii. A visit to a Crocodile Park;
- iii. A visit to a Snake Park.

The show times are 10h00, 11h30, 14h00 and 15h30 daily.

#### **4.3.2. Ecabazini Cultural Homestead**

The Ecabazini Cultural Homestead<sup>14</sup> was built by local men and provides an insight into the proper Zulu way of living and of traditional Zulu hospitality. It focuses on showcasing culturally enriching shows. Ecabazini Cultural Homestead seeks to present an authentic experience, with no electricity and the cooking being done over

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<sup>14</sup> The Ecabazini Cultural Homestead brochures were published in 1997.

open fires. Lights are provided by paraffin lamps. While the huts are not en-suite, proper individual modern ablutions are provided with hot showers. Guests are offered various demonstrations of day-to-day life, such as handling traditional cattle, daily chores within the homestead, Zulu dancing and traditional food; visitors are given an insight into the culture and traditions of the Zulu people. These tours are educational and cover the layout of a traditional homestead (*uMuzi*), the cattle and their importance in Zulu culture as well and the various colour patterns of the cattle and how they are named. Demonstrations are given on mat making, rope weaving, how traditional floors are prepared and dunged, as well as a talk on the *uMsamo* and utensils used in daily life within the home. Ecabazini is popular with schools not just foreign audiences. When schools visit pupils are given the history of the Zulu kings as well as medicinal plants used by the Zulus. School learners are encouraged to participate in activities such as dunging the floors, stick fighting and Zulu dancing.

A day visit consists of the full cultural experience, which entails having traditional lunch, viewing a display of Zulu dancing, and beer tasting. School learners during an overnight stay also get to do pottery and beadwork the following morning which is not included in a day visit.

#### **4.3.3. 1<sup>st</sup> Zulu Safaris**

1<sup>st</sup> Zulu Safaris<sup>15</sup> is a tour operation based in Durban, South Africa. Their main services include tours and transfers. Their offices are located at the uShaka Marine World and at the Tropicana Hotel. Their tours range from daily to overnight, highlighting the cultural and natural attractions of KZN and the rest of South Africa.

#### **4.3.4. Vuka Africa Tours**

Vuka Africa means: 'Wake up Africa.' It is a tour operating business that operates in The Valley of a 1000 Hills in the community of KwaNyuswa, 40km west of Durban.

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<sup>15</sup> The 1<sup>st</sup> Zulu Safaris brochure was published in the year 2004.



Vuka Africa is a cultural tourism social company that seeks to empower, develop and showcase developing communities in South Africa. It also offers research clinics to the international tourists to expose the history of South African prior to the first democratic elections of 1994. Tourists are taken into a Zulu family home. In terms of the people who live there, these families range in lifestyle from traditional to modern. Women are seen performing the following duties: weaving ropes and mats, and the plastering of floors with a mixture of cow dung and ant-heap soil, which is smeared on the ground. Tourists are educated about African belief system and about ancestral spirits, traditional healers and healing through herbs and divination. The tourists are introduced to the faith and religion of the people in the community.

During the community tours, tourists are most likely to eat some of the following Zulu foods: Grilled meat (*inyama eyosiwe*); maize meal (*uphuthu*); kidney beans (*ubhomubhomu*); Samp (*isitambu*—crashed corn with beans); sugar beans (*ubhontshisi*); beef stew (*inyama yenkomo*); Zulu beer (*utshwala*); wild pumpkin (*ithanga*); wild spinach (*imifino*); Zulu bread (*ujege*); cornmeal with beans (*isigwaqane*), and beef or chicken curry.

Vuka Africa tours<sup>16</sup> are suitable for anyone interested in investigating Zulu culture and experiencing a new way of life. The tours are packaged in this manner: half-day tour is 2-4 hours long; full day tour is 4-7 hours, and the overnight tour is a 24-hour experience. Lastly, Vuka Africa Tours has an employer-employee relation packaged for 16-20 hours and dinner in the valley for 2-3 hours.

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<sup>16</sup> Various tours are provided for the tourists depending on their needs. These tours include study tours, full day, half day tours, overnight stay, group tours and the famous Zulu kingdom explorer tour. <<http://www.vukafricatours.com/home1.php/>>, [Accessed: 21 November 2017].

#### **4.4. Data collection: In-depth semi-structured interviews**

Data collection refers to data collected for the research project. In approaching the collection of data, it was imperative to take into consideration what Punch (2005:186) describes as “ethical and professional” when working with people. This was governed by the appropriate selection of the instruments that could comprehensively and holistically shed light in lieu of the research questions posed by the study. Data was collected through in-depth semi structured interviews which are said to be “widely used in flexible qualitative designs” (Robson 2002:271). This type of interview was indispensable in providing a different account of cultural villages and tour operators regarding the production of brochures and the representations embedded on them.

According to Miller and Gasser (2011:144), the “strength of a qualitative interviewing is the opportunity to collect and rigorously examine narrative accounts of social worlds”. Chiefly, semi-structured interviews are characterised “by and emphasis on open ended questions” (Wengraf 2001:162). Another benefit of semi-structured questions is the freedom it warrants the researcher to use a “predetermined approach and modifying based upon the “interviewer’s perception of what seems appropriate” (Robson 2002:270). The onus is upon the researcher to alter the question wording and give explanations where necessary (Robson 2002). In this, the interviewer acts on “the basis of research points, (re)formulating questions and employing neutral probing” (Sarantakos 2005:268).

In-depth interviews allow for more probing and questioning, allowing the respondent to “dig based on the individualised experiences and context” (Legard et al. 2013:152). While questions are specified as per the interview schedule, respondents could “answer reflecting on their own terms” (May 1997:111).

All four interviews were conducted in the English language purely because all four professionals interviewed were first language English speakers. During the session, when probing further for clarity, participants used isiZulu expressions to elaborate on certain aspects of Zulu culture. One participant disclosed his academic background

with a specialisation in history and anthropology. Another participant indicated having enrolled for an arts degree, this pointing to their in-depth level of insight regarding Zulu heritage and South African colonial history. Their academic background and exposure to community work with the Zulu people enabled their understanding of Zulu culture which is signified in the published tourism material.

The interviews exhibited conversations and narrations echoed Zulu lifestyle and culture. The interviews focused on soliciting information in the production of myths and their significance in contemporary tourism. Correspondingly, four tourism promotional brochures publicising the cultural villages (PheZulu and Ecabazini) and tours (Vuka Africa and 1<sup>st</sup> Zulu Safaris) were dissected. The interviews were also useful in ascertaining the participant's concerns, experiences, beliefs, values, knowledge, ways of seeing, acting and thinking (Schostak 2006). The participant's engagement in this study highlighted processes and information that was shown to be essential in constructing the tourist gaze. Similarly, in-depth interviews were suitable in gathering more insight into how the construction of the tourist gaze in contemporary brochures of the cultural villages and tour operators was collaborated. A researcher can collate data which yields reliable and comparable quality data using semi-structured interviews. Formal written questions and topics to be covered during the interview session were thus tabulated and followed as they proved to be advantageous in steering the course of each session.

#### 4.5. The background and the cultural knowledge of the participants

Table 4.5.1

Biographical details of the research participants

Participants	Cultural Village / Tour Operator	Race	Previous Experience	Work	Current Position and Duration

RP #01	PheZulu	White South African	Muniwana Leopard Conservation Project, Zululand.	General Manager at PheZulu for the past three years.
RP #02	1st Zulu Safaris	White South African (Foreign origin)	1st Zulu Safaris was started in 1999 or 2000. Currently, the research participant is a registered tour guide.	A registered tourist guide who also works as a tourism marketer and in public relations.
RP #03	Ecabazini Cultural Homestead	White South African	Co-founder/manager of Ecabazini Cultural Homestead.	Manager for a period of twenty years
RP #04	Vuka Africa Tours	Black South African (Zulu)	Community developer, culture researcher and consultant.	Co-founder / Director of the company operating in The Valley of a 1000 Hills in the community called KwaNyuswa.  Organises student exchange

				programmes and facilitates research clinics on Zulu culture in the village of KawNyuswa.
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#### **4.5.2. Establishing rapport with the participants**

The first segment of the interview as per the guide<sup>17</sup> focused on orientation questions which were aimed at establishing rapport between the researcher and the participants. The focus of this part sought background information regarding the role and responsibilities of participants in the cultural villages and tour operating business. Orientation questions also asked about the brochures and the target market such media was intended for. The range of the following questions in the guide related to cultural tourism in KZN, while other questions excavated deeply into the tourism representation of each individual brochure, seeking clarity on the intentional inclusion of cultural images and the interpretation or code conventions embedded in the posted images online.

#### **4.5.3. Ethical considerations: Anonymity and confidentiality**

According to Silverman (2011:418) there are three main issues of concern in Western research, each of which need to be respected and adhered to:

- i. Ethical guidelines on codes and consent;
- ii. Confidentiality;
- iii. Trust.

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<sup>17</sup> See: Annexure D, Interview Schedule.

Gatekeeper letters were written to all four respondents requesting their voluntary participation in the study and these were sent via E-mail.<sup>18</sup> Further communication with the participants regarding their involvement was confirmed telephonically and this also assisted in establishing trust and rapport. Ethical clearance was granted by the University of KwaZulu-Natal's Humanities and Social Sciences Research Ethics Committee.<sup>19</sup>

Prior to the commencement of interviews, necessary administrative processes guiding the aforementioned ethical considerations were strictly adhered to, whereby participants signed consent forms agreeing to take part in the study.<sup>20</sup> The participants agreed to have the interviews audio recorded. The consent form cited the rights of the participants which emphasised their position regarding issues of anonymity and confidentiality. Confidentiality is considered as key in the "protection of the respondents' identity, the place and the location of the research" (Ryen 2011:419). The researcher insisted on protecting the identity of participants using study ID codes. These were assigned to each research participant prior to collecting data as an effective method for protecting the confidentiality and anonymity of the research subjects during the qualitative data collection and analytic processes. The interviews were digitally recorded and were at a later stage transcribed verbatim.

#### **4.5. The study context**

Data for this research were conducted in KZN between the months of September and October, 2016. This phase of data collection coincided with September which is recognised as National Heritage month. This provided an opportunity for more insightful discussions when interviews were conducted. This coincidence proved to be advantageous because participants were keen on sharing information about their

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<sup>18</sup> See: Annexure B, Informed Consent Form.

<sup>19</sup> See: Annexure A, Research Protocol.

<sup>20</sup> See: Annexure B, Informed Consent Form.

businesses and their involvement with cultural tourism and all they knew about Zulu culture. All of the interviews were conducted at a place and time convenient to each of the participants.

#### **4.5.1. Recording of the interviews**

All sets of four interviews clearly revealed that tourism brochures tend to thrive on falsification or an artificial display of cultures which appease the expectations and anticipations of international tourists. In their travels, tourists are keen to establish something unique and are prepared to spend money to gain lasting memories. Equally, in KZN, tourists look for what 'Zuluness' stands for, which cultural villages and tours effectively represent in the brochures a tourist gaze. The interviews held with the participants illustrated what the myths of Zulus were, how they were portrayed and how they linked to the history of the Zulu people. Lastly, they also depicted how certain stereotypes have been perpetuated.

While the chosen respondents were keen on using their real names for marketing and business purposes, in terms of ethical clearance, this was not possible. However, understanding the position of accountability with regards to ethical considerations emphasising anonymity and confidentiality, the researcher opted to use study ID codes. A unique study code was assigned to each research participant prior to collecting data as an effective method for protecting the confidentiality and anonymity of the research subjects during the qualitative data collection and analytic processes.

##### **4.5.1.1. PheZulu Cultural Village interview**

The first interview was held on 22 September 2016 with Research Participant #01. The session was conducted with the aim of establishing how myths of 'Zuluness' are incorporated in the construction of the tourist gaze in tourism brochures. Prior to the interviews, an initial semiotic analysis of brochures had been undertaken. This initial analysis proved to be both valuable and significant during the interview as it provided a framework on how to ask the questions. Furthermore, it was important that the researcher sharpen her skills on how to approach the interviews which included tact,

listening and posing probing questions. The interview was digitally recorded using a mobile phone recorder and the session ran for about 37:35. Questions were compiled and asked in a semi-structured manner. The flow of the interview was accentuated by a research schedule which covered key areas such as cultural routes, a schedule of questions explicating on how the selection of images was done.<sup>21</sup> Lastly, general tourism questions listed were asked. The participants shared their professional insight based on the history of the Zulus as he best understood that.

This interview was held to understand how the tourist gaze is constructed in tourist brochures; to understand how the tourist industry constructs the myths of 'Zuluness,' and lastly, to explore the cultural tourism and tourism routes in KZN.

In the middle of the interview, Research Participant #01 showed the researcher a new brochure which was constructed in a slightly different way from the one initially under observation for this study earlier in the year. Because of this anomaly, the researcher decided that it would best enrich the study if both brochures were examined, the old and the new. However, what was easily distinct was the selection of a few images which had been removed and newer ones incorporated in the PheZulu brochure as an intentional exercise in ensuring that the tourist gaze represents the entire spectrum of what PheZulu is all about.

The research participant emphasised that most of the cultural images as exhibited on the PheZulu brochure had been regulated and legitimised as the PheZulu brand—particularly the main image on the cover page representing the fierce and strong Zulu warrior who is standing with a Zulu woman and another Zulu man facing the camera as they project warmth and a welcoming smile. In the interview, he narrated that his involvement was more apparent in the production of the recent brochure where the tourist gaze was deliberately constructed by selecting certain

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<sup>21</sup> See: Annexure D, Interview Schedule.



images so that the brochure 'tells a story' about a warm, welcoming and a safe spot both local and foreign tourists must and can visit.

Questions throughout the entire session were open-ended allowing the participant more time to elaborate with clear and insightful responses. During the interview, it became clear that the 1986 SABC/SAUK TV series "Shaka Zulu" was the basis of his knowledge and insight when it came to the myths of 'Zuluness.' However, the PheZulu staff were also another source of information about what 'Zuluness' speaks of in terms of culture, lifestyle and heritage which is displayed in the Zulu dance they perform for international tourists when they visit the village.

#### **4.5.1.1.1 Discrepancies between the new and the old brochures in terms of visuals and the text**

According to Research Participant #01, the old promotional brochure represented images that only communicate with the international tourist who is keen to travel and therefore there came an urgent need to incorporate images that suggest that PheZulu is a tour destination that is child-friendly, providing safety, fun and an educational aura when it comes to the tourism product offered. The newer brochure exhibits a couple of images illustrating that PheZulu is a destination that creates good memories by hosting weddings. In this case, one image captured in the new brochure exhibits a mixed-race bridal couple that contains a subliminal message that this tourism facility is open to all, across racial lines, thereby breaking certain stereotypes, taboos, and possible racial tensions.

#### **4.5.1.2. 1<sup>st</sup> Zulu Safaris interview**

The second in-depth interview was held on 23 September 2016 with Research Participant #02, whose main role and responsibility was in tour guiding and marketing. During the interview, the participant indicated from the onset that 1<sup>st</sup> Zulu Safaris is a family business with a history of 15 years in operation. The length of this session was conducted in the space of 48:46 minutes. The general impression with this interview was clear that 1<sup>st</sup> Zulu Safaris was a business and whatever information known about the Zulu people is generally from secondary sources

particularly online, as well as information contained in the government gazette assisting in originally setting up the business. Chiefly, the 1<sup>st</sup> Zulu Safaris brochure exhibit a myriad of images and attractions rather than providing a rich in-depth insight of 'Zuluness.' However, the participant emphasised that their main thrust in the business was about selling route attractions as tourism products.

#### **4.5.1.3. Ecabazini Cultural Homestead Interview**

The third in-depth interview was held on Wednesday 05 October 2016 with Research Participant #03, and concerned the production of the Ecabazini Cultural Homestead brochure. The session was conducted for a period of about 51:36 minutes. The present researcher's general impression about this session was that the respondent was engaging in the discussion and the passion and the level of his knowledge about Zulu culture and heritage shone through. A second meeting was held with the research participant at Ecabazini on 20 September 2017 to view the cultural homestead and to understand it as a tourist business. This session gave the researcher an opportunity to view the homestead verifying how it is similarly represented on the tourism material such as in the brochures and on the online homepage. The observation of the present researcher was that Ecabazini represents a typical Zulu lifestyle without any luxurious accommodations to modernity.

#### **4.5.1.4. Vuka Africa Tours interview**

The fourth in-depth interview was held on Friday 09 December 2016 with Research Participant #04, and concerned the construction of the tourist gaze and the incorporation of 'Zuluness' in the production of the Vuka Africa Tours brochure. The session was conducted in the space of 46:40 minutes. The interview evoked an insightful engagement and information that related to South African colonial history and its influences in contemporary tourism culture for tourism professionals.

#### **4.5.2. Challenges encountered**

During the data collection phase, particularly the researcher encountered a few challenges which were addressed. The challenges were as follows.

#### **4.5.2.1. The interview venues**

Confirmation of venues to hold interviews was suggested by the participants bearing in mind that convenience was essential and as such the researcher agreed to utilise whatever 'spot' was available on the premises and to make herself and that of her interview subject as comfortable as possible. With regards to Ecabazini Cultural Homestead, the initial plan regarding the venue suitable for the interview, was that the researcher was to drive to the actual premises of Ecabazini. This in turn was intended to give the research an opportunity to view the facility and gain a clear picture in terms how it functions when compared to other cultural villages. The present researcher met with the homestead manager for the initial interview at the local shopping mall and due to the heavy traffic as a result of the holidays, had to adapt accordingly and choose a quiet spot to conduct the interview. A suitable spot was found not far from the smoking zone shelter at the back of the mall, on the grass under the tree on what was a sunny day. This spot proved to be appropriate as it had minimal interruptions from people shopping inside the mall.

#### **4.5.2.2. Confusion between the old and the new brochure (PheZulu Cultural Village)**

Early in the year, the present researcher collected brochures at the Durban Tourism offices in Florida Road, Durban and the brochure for PheZulu Cultural Village was purposively selected for its wide range of images that speak to the construction of tourist gaze where myths of 'Zuluness' are evident as indicated in chapters two and three above. However, upon arrival to conduct the interview, it emerged during the session that there were two different sources. The manager presented the present research with the newest brochure which obviously incorporated new cultural images and where some had been removed. This however provided an invaluable opportunity to interrogate and examine both as sources of the tourist gaze seeking to illuminate how binary oppositions have been positioned to construct meaning.

#### **4.6. Data analysis: Coding of themes**

Data analysis was two-fold: presenting a thematic account of the interviews and a semiotic analysis of the brochures. Thematic analysis is a method of identifying, analysing and reporting patterns (themes) within data (Braun and Clarke 2006:79) With regards to the themes of 'Zuluness,' there were identified as those alluding to their experiences in constructing the tourist's gaze. Moreover, meanings and the reality of participants were also dissected. All four brochures were duly analysed in order to establish their meanings of signs and cultural representations.

#### **4.7. Trustworthiness of the study**

According to Struwig and Stead (2013:136) trustworthiness is about the "truth value" of research. This speaks to how the research findings are worthwhile and how they are to be trusted and believed.

##### **4.7.1. Credibility**

Ensuring credibility in this study was seriously thought out. This was managed by ensuring that the recruitment of suitable respondents who were considered to have a broad knowledge in the field of cultural tourism and the production of tourism brochures. Second, the interview schedule was an important tool utilised to ensure that all respondents were asked the same questions and this consistency was key in establishing credible findings during data collection.<sup>22</sup>

##### **4.7.2. Dependability and transferability**

All transcriptions were done by the researcher and areas that were unclear were pursued with the respondents through follow-up emails ensuring that all data collected was a true reflection of the interviews. The accuracy of the transcriptions was also ensured by listening to the audio recorder of the interviews several times.

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<sup>22</sup> See: Annexure D, Interview Schedule.

#### **4.8. Chapter summary**

This chapter has outlined how the researcher approached the practical aspect of her research and the approach taken to analyse media texts where signs and images were intentionally represented in the production of tourism brochures. This will be more clear and intense in forthcoming chapters. Furthermore, this chapter aimed at explicating the research methods employed during data collection where in-depth interviews were conducted and complemented with a thorough semiotic analysis of the brochures.

The chapter which follows provides an in-depth analysis of all four tourism brochures, where this process relies on theoretical and linguistic frameworks in elucidating the account of what visual images represent as a means of constructing the tourist gaze. In this respect, a thorough examination of the images, signs and the textual language of tourism advertisements in the brochures and online images of villages (PheZulu and Ecabazini) and tours (Vuka Africa and 1<sup>st</sup> Zulu Safaris) will be further explicated. Finally, the concept of 'Zuluness' will be examined in terms of its significance in the construction of the tourist gaze.

## **CHAPTER FIVE**

### **DATA PRESENTATION AND ANALYSIS**

#### **5.1. Introduction**

In this chapter, a textual analysis of the Zulu traditional images represented in the four contemporary tourism brochures will be presented using a semiotic technique and the meanings categorised into workable units. Thematic analysis of the four semi-structured interviews will also be employed with regard to the data obtained from the research participants, being general managers and marketers of cultural villages and tour operators.

All four examined brochures signify staged 'pseudo' exotic activities, indigenous landscapes and African identities, and these are captured in brochures whereby Zulu identities simulate and enact traditional activities. Cultural knowledge is embedded in the construction of the tourist gaze where culture is commoditized. Myths of 'Zuluness' are incorporated in the production of advertising brochures for cultural villages (PheZulu and Ecabazini) and tour operators (Vuka Africa Tours and 1<sup>st</sup> Zulu Safaris). As a result, these representations commoditize Zulu timeless cultural images in boosting the flow of currency in the said destinations KZN.

This chapter acknowledges that meanings entrenched in the studied brochures are recognised as contingent rather than reliable, since signs are arbitrary. It is therefore essential to note that the semiotic readings of the four brochures is not factual, but rather an account of contributions alluded to in chapters one, two and three where an emphasis on literature addresses the myths of 'Zuluness.' It is therefore essential to note that the semiotic readings of the four brochures is not factual, but rather an account of contributions alluded to in chapter two and three where an emphasis on literature speaks to the myths of 'Zuluness.' As declared in chapter one, in undertaking data analysis, the present researcher's positionality as a Zulu woman, the meanings ascribed to the cultural images were based on what the researcher considered were elements of 'Zuluness.' Interpretations conveyed in this chapter are

thus premised on the knowledge about Zulu culture, identity and heritage particularly encompassing multiple meanings as a result of the researcher's exposure growing up in both rural and urban settings of KZN.

This chapter presents a thematic analysis of the interviews and a semiotic analysis of the four brochures. Finally, discussion will be held establishing whether the data collated reveals any coherence whatsoever and whether there are possible areas where synergy exists between the two methods.

## **5.2. Themes on 'Zuluness' revealed in the interviews**

As discussed in chapter three, a thematic account of the interviews was established, whereby themes are presented and narratives discussed. Having defined the tourist gaze as a systematic assembling of images that inspires imagination and fantasy, themes matching such a description emerged during the interview process with the four participants. In this, it was found that 'Zuluness' plays a vital role as it holds the legacy of the Zulu nation. In KZN, it is a particular marketing strategy for businesses, exposing the historical account of the Zulus at a time in the past.

As Braun and Clarke (2006:82) have shown, the themes revealed in this research "captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set." The interviews revealed that cultural villages and tour operating businesses regard 'Zuluness' as a construct that sells, promotes and shapes the identity of their business entities.

The interviews and resultant narratives, revealed five themes which illustrate how the tourist gaze is constructed and produced in tourism brochures and online homepages:

- i. As a construct, 'Zuluness' depicts a close-knit communal life exuding warmth and a spirit of *ubuntu*;
- ii. It revealed 'Zuluness' as a heritage archive (*Inqolobane yesizwe namagugu*).

- iii. 'Zuluness' as an interactive studio and museum enabling international tourist to trace the Zulu culture.
- iv. 'Zuluness' emerged as a heritage experience.
- v. 'Zuluness' as a marketing strategy.

### **5.2.1. The interview processes**

In studying the construction of the tourism gaze as it is illustrated in the production of contemporary brochures, the interviews were designated as a fitting methodology as they offered more scope to provoke an in-depth discussion. While the process of data collection was still ongoing, the present researcher embarked on transcribing the data from interviews to gather any connections between the two methodologies. Data analysis permits researchers an opportunity to categorise, segment and interpret the data collected. Responses from the interviews and data illuminated from the brochures provided the basis upon which analysis was to be carried out. After gathering data from both sources, the present researcher chose a coding scheme that would incorporate the data collection techniques. In this study, thematic analysis is used to sift and sort the data collected from both the interviews and brochure analysis so that it can be easily handled.

When asked about the relevance of printed tourism brochures in an age teeming with online platforms, one research participant from PheZulu Cultural Village reported that there was still a place for printed tourism brochures in spite of the presence of online websites and other such social media sites such as Twitter and Facebook, where the respondent posts and places updates, specials, and promotions.

The in-depth semi-structured interviews delineated and discussed the indications of chapter three and chapter four which illustrated how myths of 'Zuluness' are merged for marketing by tourism professionals in the production and the construction of the gaze. The common ideological position presented in this chapter is that both cultural villages and cultural tours embody Zulu culture as a construct that attracts tourists to the cultural destinations. One salient theme that emerged is that interviews and



brochures confirmed that commodification and culture co-exist. This explicates an interrelationship which is a recipe for local development and employed in marketing targeting international tourists in their pursuit of gaining insight into Zulu culture, not forgetting that it is income generating.

### **5.2.2. 'Zuluness' as a marketing strategy**

Chapter two traced socio-political definitions that clarifies the notions of 'Zuluness.' Chapter three is posited on Urry's tourist gaze and Said's theoretical reference to cultural imperialism. As per the discussion in chapter three, construction blocks for these theoretical frameworks construct the Zulu tourist gaze which is vital for representation and production of print and online brochures which enable cultural products to be commodities for the international tourists. The tourist gaze is pre-set as a formula for sustaining currency and this is achieved by using ethnic symbols and text that 'paint the picture' of the 'undiluted life' of the Zulu people. This authentic life is crafted to entice and the demands of the international tourist market.

According to Research Participant #04:

*Most of the cultural tourism businesses are very much artificial and are staged. We wanted to provide a real Zulu life experience of the Zulu people [RP #04].*

Later, the same participant was to remark:

*Mostly our clients are attracted in culture. Cause we pride ourselves with cultural tourism business. Zulu culture is our major or rather our unique selling point. The other things that we do stem from where we originally started [RP #04].*

Tourism operates within a capitalist framework aiming at capital accumulation. It is for this reason that tourists are willing to 'buy' tourism products and are eager to experience the pleasures of an exotic destination in exchange for a monetary flow. The interviews revealed that cultural tourism is a business that has to be sustained. Accordingly, the major goal of such businesses is the intense commercialisation of

Zulu culture in order to boost currency flow. In pursuit of this, international tourists are targeted by tourism businesses and entrepreneurs, where 'Zuluness' is commercialized through the depiction of community lifestyles and where cultural events are used as a draw card.

Myths of 'Zuluness' are created as a means of resembling the old lifestyle of the Zulu culture before the advent of modern times. One research participant reported how they had to assemble symbols that asserted the tourist gaze, thereby ensuring a unique experience when touring South Africa, particularly in KZN:

*With South Africa being mapped out globally by media as a country with a political history with adverse political ramifications, it emerged that brochures communicate political change that speaks to peace and order, capturing an African signature. Feel the rhythm of Africa and that's all you are going to feel. You feel the energy of Africa, the beautiful sunset view, giraffe strolling on the safaris that is the rhythm of Africa in your soul. When people go, sit and spend five minutes with giraffes, they are feeling the rhythm of Africa just by being with that giraffe (RP #01).*

These symbols were intentionally selected to signify the rhythm of Africa:

*The huts are little bit more modern but they still don't have the electricity. They still do not have any modern toilets. There is a communal hut with toilets [Rondavel] but there is kitchen area to cook. This area here, (pointing to the picture), it's got a gas stove. Because it is a self-catering they have to cook for themselves. We give the tourist knives plats and everything. They can sit there and cook for themselves. But if they come to Umuzi there is no self-catering, the woman cooks on fire. That's why it's a lot different and a bit more expensive .it is different. The other places we cook for you [RP #03].*

And again:

*Understanding that when we are in the Zulu community, we conduct ourselves in a Zulu manner. We dress and eat the Zulu way even though Zulu culture but how these have been influenced by Western culture [RP #03].*

It is notable how the interviews underscored the significance of indigenous symbols and images in the print brochures and online homepages utilised by the tour operators. 'Zuluness' is signified in the manner Zulu identities are dressed up and the house constructions that define contemporary and modern times influenced by urbanisation. The adaptations to the modern lifestyle are clearly illustrative that this is a marketing strategy aimed at promoting "The Kingdom of the Zulu," providing the international tourist with their anticipated experience of the essence of 'Zuluness.' One research participant reported that:

*Zulu culture in contemporary times can be signified embracing the old and the modern way of living. This is evident in some brochures how the Zulu culture has been presented not as static but as evolving. We like showing women wearing modernised traditional regalia [RP #03].*

Another research participant stressed the importance of welcoming tourists to their facilities:

*Safety is crucial. Do you feel safe? There is the question. There is the child playing with the crocodile. I use kids because people have the fear of snakes, but if there is a little African boy holding a snake [RP #01].*

Images were cited as crucial in depicting the destinations as safe and friendly tourist spots for recreation. One research participant explained why it was important to include safety and the images that signify openness across colour lines. The tourists gaze and breaking stereotypes, or what is revealed in these images is the mixed-race bridal couple:

*Brochures as tourist attractions should determine that we are 'open' to people of diverse races, cultures, religion and social standing. All races are welcome to the cultural village to experience the rich Zulu culture... A young black boy holding a snake, but that young boy holding a snake has broken so many cultural boundaries. It is a perfect image. There are no race boundaries [RP #01].*

Interestingly, Zulu culture is represented not as a static condition, but as a phenomenon that changes and adapts because of urban influences. Accordingly, while their tours outline the legacy of the Zulus, they are infused with other characteristics. As part of the tour, one research participant narrated:

*The history of the Apartheid system and the colonial system, but also narrowing it down to the history of the Zulus and their culture. So, its cultural because we portray these aspects of the culture and the hybridisation of cultures, how they for example, looking at how our curries have been influenced as opposed to use tour architecture, the houses they use to be just around houses, but now because of western influence they are different structures even our clothing. The way we wear; we have changed the way we were but Zulu people have tried to maintain cultural aspects when they go to these particular events [RP #01].*

While 'Zuluness' is the main feature in the brochures, one research participant explained that the safari was conceived to be another main ingredient in commoditizing Africa and as such international visitors are attracted by the exotic splendour of the 'Big Five' game animals not just in KZN:

*Our focus as the tours is culture and safari.... We present that whole safari khakhi suites vibes, colours used are associated with safari. Basically, we chose images that looked authentic. It was really about having the images that relates to the tour in question and what is an attraction. It had to be a quality photo.... We are in the home of the*

*Zulus and there are animals, the beach and mountains, that what's available. Zulus, Animals, Mountains and the beach [RP #02].*

### **5.2.3. 'Zuluness' as a communal village**

The interviews gave an insight into Zulu lifestyle. In terms of the cultural villages, they are viewed as structurally solid structures that exist within the surroundings of an authentic community. On the other hand, the tourism operators do not exist in a vacuum, but instead operate within the borders of the villages. It was noted that Research Participant #04 possessed an in-depth understanding of Zulu culture, not as a Zulu person, but through the various community-building initiatives he leads with international students. In his interview, he stressed how traditional images and symbols are of supreme importance and how they are premeditated to depict a communal life with close-knit ties to the local community. Moreover, the respondent emphasised how important community relations are for cultural tourism to thrive, where local community stakeholders play an important role in giving international tourists a cultural experience:

*We have both community stakeholders which we call internal stakeholders and external stakeholders, which are more of agencies that bring in people. We have Vuka Africa tours for a cultural experience. Internal stakeholders are the families that we work with who host our clients hence for overnight experience. The dancers who do the Zulu dance for our tourists, the people who do the cooking such as the Shisa Nyamas in the community [RP #04].*

And again:

*They are from the village of KwaNyuswa. And we also have tour guides and basically, tourists are guided by these guys when they come. Yes, we also have woman who do beadwork. Initially we used to take tourists to the village but they were unable to have enough stock and we decided to have an in-house curio shop. We still buy from the community and then stock to the curio shop [RP #04].*

The close association with the stakeholders explicates the spirit of sharing and support that the Zulu lifestyle is known for. The interconnectedness of services is thus depicted in their brochures as they determine the success of the cultural tours. This is in line with the prescripts of responsible tourism and local economic development, which aim to “encourage economic growth in an area and to diversify the local economic base” in the communities (Nel and Binns 2002:85).

The research participants shared their insight and knowledge of how the notions of ‘Zuluness’ are made part of the tourist gaze. However, it emerged in the interviews that one of the research participants is of foreign origin, so whatever cultural knowledge he shared was based on what he had read about the Zulu people and their culture contained in books of African history. However, the interview with Research Participant #01 revealed how constructing myths of ‘Zuluness’ were vital for the PheZulu Cultural Village. His insight revealed much depth, signifying his previous experience working in a conservation project and his close ties with the people who work in the village.

Research participants #01 and #03 as general managers for the cultural villages agreed in this instance, emphasising how local people, particularly those who work in the villages, are custodians of the Zulu culture. Both agreed that people who work in the cultural villages determine how international tourists view the village activities and the village lifestyle as true reflections of ‘Zuluness.’ The local community contributes in shaping the understanding of Zulu culture and heritage. In this regard, the research participants noted the particular importance of those members of the community who live in the deep rural areas:

*All of our Zulu dancers are from the Gasa clan, one clan. They decide on how to entertain the tourist. They come with Zulu dance. They prepare traditional meals and they teach the visitors how to grind the mealie-meal. They will not dance or represent something that is false. As a Zulu people, they are here representing Zulu. So, they are governing body in a way [RP #01].*

*The people we have there, they come from a very deep rural place, they all live, they are not a family. They come from a place called Inkasini, these are AmaBhinca. They are traditional people. They still go to the river and wash their clothes and collect water [RP #03].*

Tourism operates within a capitalist framework aiming at capital flow, accumulation, wealth and investment. It is for this reason that tourists are willing to 'buy' tourism products and are eager to experience the pleasures of a given destination in exchange for monetary flow. The interviews emphasised the fact that cultural tourism is a business and has to be sustained. Hence, it requires the intense commercialisation of culture in order to boost currency flow. International tourists are thus specifically targeted by the tourist business sector, which emphasises cultural tourism. As one respondent narrated:

*We are always pushing cultural tourism because it's a growing business and it is uniquely South Africa showcasing our province to stand out. Growing aspect for a tourist, obviously as a business manager, I want it because we have to make money by selling Zulu stuff. We have included an education component that attract schools which helps a lot since our clientele is predominantly former model schools Our Zulu children benefit from understanding better their own culture [RP #01].*

The images and photographs selected depict a story with real life experiences. As reported by one research participant, notions of faith and spirituality are important to the people of Africa:

*We wanted people to have the real-life experience for example the photos that are there are the real photos of going to Shembe church with the tourists, going to the sangoma in the local area. Interacting with the orphanage in the community. So, all these are real [RP #01].*

#### 5.2.4. 'Zuluness' as a heritage archive

The tourist gaze ensures the visual consumption of cultural arts and artefacts of the Zulu people. The research interviews revealed that there is no coincidence in terms of how images are placed to represent 'Zuluness'; however, as shown by Urry (2002), the regime of signification is determined through the portrayal of traditional beadwork and wooden carved utensils such as *ukhamba nezinkezo*, each of which provides an encounter with the 'other.' The research interviews revealed that cultural villages and cultural tours embody a great profusion of 'Zuluness' and in a sense 'Zuluness' represents a heritage archive where vital historical and iconic craft is stored.

One research participant described various elements of 'Zuluness' that their business projected and promoted. According to the royal lineage, one research participant highlighted the importance of the previous kings that signify "The Kingdom of the Zulu." In particular, he stressed the importance of framing and proper representation:

*I show tourists portraits of Zulu kings starting with Shaka. Dingane, Mpande, Cetshwayo, Dinizulu, Solomon Cyprian, right to the king today. I show them the picture of the king. The king and I show them with the Zulu regalia. I tell them that he does not always wear traditional outfits. "We always put Zulus in the positive light. Shaka build the Zulu dynasty. The Zulu nation was the only biggest dynasty ever [RP #01].*

Apart from the royal lineage, other marketed Zulu elements are utilised to provide an international tourist experience. These include: traditional Zulu food, artwork, artefacts and even history lessons regarding the symbolic elements of the Zulu culture/tradition. As narrated by one research participant, international tourists are exposed to the following:

*They have uphuthu, isitambu, iklabishi, shisa nyama, ujeqe. ushatini, amagwinya. It is all traditional food. We explain umuzi. The proper*



*umuzi. There is the cattle kraal there isibaya (pointing to the images). We explain the cattle. We explain how the Zulu people name the cows. What the cows represent, wealth, clothing, ibheshu, ihawu, the drum. Even the horns, uphondo for smoking and ukuchatha, and of course ukulobola [RP #03].*

In chapter one, the Shakan myth was cited as the famous warrior image symbolic of the intellectual properties limited to the mighty nation of the Zulus. This popular signification utilising the symbol of Shaka in brochures and the warrior image has been captured with a camera exuding strength which emerges from the legacy of King Shaka Zulu which Zulus are commonly known for. The research interviews revealed that three out of the four research participants argued that the shield (*uMkhonto nehawu*) remains an attraction, placing the Zulus on the global map:

*So, the images that we use there need to sell a lot of Zulu business, plus we've got a shield factory that makes traditional Zulu shield. The brochures have to capture a lot of Zulu tradition and activities. You've got to choose one or two pictures to sell the whole business, let's say cultural Zulu village dance show [RP #01].*

*Shaka is the big stereotype, people who learn about Shaka Zulu are international tourists. They learn about the Zulu and how Shaka Zulu defeated the British. That's one of the main stories they learn because especially when they come from the British colony or British culture [RP #02].*

*Shaka Zulu represents the Zulu culture, the Zulu nation. If you going you know that the Zulu warrior is the best warrior that ever walked this earth. They took on the British with guns and spears [RP #03].*

*There is a Zulu warrior and that is symbolic of Zulu and the shield and that still excites our tourists. It is this heroic element of Zulu culture that has elevated Zulu culture as pro heroes because of their war tactics [RP #01].*

*...definitely the image of the Zulu warrior, there is whole thing about Zulu people and uShaka I think people don't really especially the international tourists do not know much and they just come to South Africa [RP #01].*

Notions of faith, spirituality, and religion illustrate the belief systems which are deeply and intimately entrenched in how African people place value in their identities. In the context of globalisation and Western influence, the Zulu people still hold dearly to their faith:

*Linked to traditional elements of healing the Zulu way is the belief in the supreme uMvelinqangi. The shaping of African faith and religion pre-civilisation depicts the Shembe religion deemed to be cultural. Depictions of the Shembe people formulate a big part of the history of the Zulu and Shembe is more like Jesus for the people. He is the Messiah specifically for the Zulus in the context of Shembe or rather through uShembe. Tourists believe that like Messiah they can get to God through Prophets. They also believe Shembe is the Prophets who is specifically for the Black people since Jesus Christ was more specific for the Jews for the Israelites [RP #04].*

Cultural village brochures adhere to strict codes that embody images of 'Zuluness,' characterising the Zulu culture as static, unchanged, and embodying unique aesthetics that international tourists can immerse themselves in the Zulu culture. Such visual representation is good for the eyes of international tourists as it feeds what they have imaged KZN to be like. Interviews with the tourism professionals revealed that most of their clientele are international tourists from different continents. Research Participant #01 supplied more understanding into the use of the image in the cover sheet of their tourism brochure.<sup>23</sup> He suggested that the

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<sup>23</sup> See Annexure E, Figure 5.6. PheZulu Cultural Village brochure.

image signifying men and women performing a Zulu dance was strategically selected to communicate with the intended international audience:

*I am selling to a foreigner, remember I am not selling it to you. To a foreigner, there is a Zulu warrior and that is symbolic of Zulu and the shield and that sells enough, plus you get it in the front page. Our marketing is intended for internationals or high-end hotel. We use also rely on Facebook page to promote our village [RP #01].*

Furthermore, the respondent added that his clients are from countries overseas such as:

*Germany, France, Americans, Europe and America. The Chinese is a growing market and they are starting to come and they are going to be our biggest market. Chinese tourism is beginning to grow and is fast becoming massive [RP #01].*

Another research participant also commented on their clientele coming from overseas:

*A lot of our tourists come from the Netherlands [RP #04].*

Tour operators have thus packaged their brochures strategically and suitably, presenting the Zulu heritage and culture with current adaptations that relates specifically to the intended audience. Yet, tourism brochures and online homepages present the tourist gaze on culture as a construct that is embedded in Western principles so as to inspire Western imagination and fantasy. The construction of cultural destinations embody Western principles codified in such a way as to direct the tourist gaze towards exoticizing the destination, representing these spaces as both sacred and unique. As discussed in chapter one, the cultural villages portray the tourist gaze as both authentic and timeless, owning its “roots in colonialism” (Edensor 1998:22).

The research interviews further revealed that the brochures are produced as a communication tool intended for a specific audience, who are enticed to experience

the unique elements of Zulu culture. Myths of 'Zuluness' have thus been extensively incorporated as a means of speaking to the international tourist, a method that is particularly achieved through the use of specific camera techniques. The brochures of cultural villages and tour operators are generated with one primary objective, which is to exude an aura about Africa. Each of the cultural images exhibited are carefully thought-out with a trace of intentionality as they all tell a story:

*So, we were angling that the front page sells cultural tourism because those are the people that would be encountering the service [RP #01].*

It emerged from the interviews that the cultural villages, while aimed purely at cultural tourism, nevertheless need to sustain themselves financially. Hence, PheZulu operates a number of initiatives, each designed to promote its corporate brand of amplifying experience and the rhythm of Africa. The wide selection of tourism products on offer include:

*The PheZulu Safari Park, PheZulu Game Park, PheZulu Croc Park. Because PheZulu is the brand. So even if there are times when it is very quiet I have to grow it. It's there It brings a huge amount of business at certain times of the year. I put energy into it, we are always trying to be fresh with it. We are trying to create new staff. Now with Heritage coming up the Zulu dance show with a cultural village tour is a R110 and R40 a cultural village tour with no dance show. So, anyone who can't afford the whole thing, can come and see the Zulu village go inside the hut it is built exactly like it was. Each hut they get to be taught lessons. This is how the Zulu chief lived. This is the spear and this is the warrior [RP #01].*

#### **5.2.5. 'Zuluness' as an interactive gallery with traditional encounters**

The research interviews narrated that the tourism representation in the brochures portrays a reflection of people's personal experiences and memories as they encounter Zulu tradition and cultures:

*...when they come we teach them how to clean the floor with cow dung (ukusinda). They are at first horrified but they get down and do the floor. So, we do all those practical things. They do pottery, they do a small Ukhamba and they do beading. When they sleep over they get to do pots with clay. So, it's a very different thing to a 45 minutes show [RP #03].*

According to Research Participant #03, there is a lot of engagement with the tourists, where they get an opportunity to enact traditional roles and activities that are associated with daily living in KZN. Research Participant #04 from Vuka Africa added that tourists even get an opportunity to wear traditional garb:

*One family has imvunulo (traditional outfits). We go to places and we teach them about these different attires. Tell them why we wear this on certain occasion. We encourage them to put them on and take photos [RP #03].*

Educational programmes on culture are geared towards exposing international tourists to the rich cultural knowledge and legacies of the Zulu people that are still practiced in modern times. Accordingly, the importance of cattle allows tourists to learn how to:

*Name the cows, know what the cows represent and what cows is so beneficial in terms of wealth, production of cultural clothing such as [ibheshu], [ihawu] shield, and the Zulu traditional drum. What we also highlight is the use of cow horns [uphondo] as it is used for smoking and [ukuchatha], and of course ukulobola (bride wealth) [RP #03].*

*We allow our visitors to wear amabheshu and we explain the outfits, so they don't just dress we explain to people the clothing that men wear. Isinene and amashoba, izinjoba, izimbadadamba [RP #03].*

As noted earlier, two participants revealed how the understanding of 'Zuluness' varies from context to context and how the brochures have been informed by Zulu cultural knowledge. Divinity and ancestral spirits emerged as another myth:

*Isangoma is still a part of the tour but obviously, we don't encourage the sangoma to do fortune telling because some people may take it seriously only to find that they were not accurate enough [RP #04].*

*Historically we use to do isangoma readings here. A sangoma plays a small part of a play that we show. The dance show but we don't visit a sangoma, so I didn't want to play it up because people come here and expect to meet a real sangoma. Our sangoma is an actress who does the dance show. And if you want to see a sangoma you cannot have readings done. In the past, we use to do it, but I took it out, I know it is symbolic but I did not want to falsely advertise it something that does take place. I know when people see a sangoma but they say I want to visit a sangoma and get my reading done. But we don't do it. The strongest symbol in the world is the shield [RP #01].*

Another research participant re-counted how 'Zuluness' is depicted in the structural designs of the traditional homesteads [*Umuzi*], all of which exude pre-civilisation and primitive elements of the colonial period. This was also an intention in the production of the brochures. The cultural images represent the finest elements of what defines cultural tourism in KZN, and with that in mind, 'Zuluness' is portrayed and expressed by internal and external surroundings of a cultural homestead:

*A typical cultural Zulu homestead has umuzi (the homestead), [isibaya] the kraal, [imvunulo] traditional regalia, [umnumzane] the head of the homestead, unkosikazi (women), [abantwana] (the children), and... (Beadwork). Exotic is the myth that is depicted where the landscapes consisting of valleys, trees, shrubs, the animals, all the images are indicative of what the Zulu lifestyle encapsulates [RP #03].*

Another myth that has been used by tour operators is to market tour destinations as natural spaces of tranquillity and serenity, where people are content in their place and space:

*Our tours include The Valley of a 1000 Hills; the hills are unique to the community. It was important to showcase the landscape because it is different and it is unique. So, if you say 1000 hills people want to see those 1000 Hills, so obviously you go to places because of their unique attractions, so you have to show people what is [RP #04].*

Indigenous landscapes and environmental settings in KZN are primarily traditional. The descriptions as expressed by the interviewee elucidates how the tourist destinations are sanitised and feminised for business determinations. The international tourists receive an opportunity to be in touch with nature:

*If you say the Valley of a 1000 Hills, people want to see those 1000 Hills, so obviously, you go to places because of their unique attractions [RP #01].*

#### **5.2.6. 'Zuluness' as a spectacle, tracing African footprints**

Myths of 'Zuluness' in the studied villages (Ecabazini and PheZulu) and tours (Vuka Africa and 1<sup>st</sup> Zulu Safaris) revealed a thematic account from both the research interviews conducted and the brochures. This study extrapolated broader ideologies that emerged in the data analysis alluding to issues of race, gender, power and sexuality. The common ideological position presented in this chapter is that both cultural villages and cultural tours embody culture as a construct that attracts tourists to the cultural destinations. One salient aspect of data collated from both the interviews and the brochures is that commodification and culture co-exist. Imaginations are enhanced and asserted by tourism representation. One of the most underlined notions of 'Zuluness' portrayed on the PheZulu brochures was the famous Valley of a 1000 Hills depicting indigenous landscapes:

*The Valley of 1000 Hills is the key product. So, we are a big product, we have got a lot to offer. So, each route needs some attraction. We have the famous valley of 1000 Hills which is unique to the community. It was important to showcase the landscape because it is different, and it is unique. So, if you say 1000 hills our visitors want to see those 1000 Hills, so obviously, you go to places because of their unique attractions [RP #01].*

Research Participant #04 gave an outline of his company's approach to the tourism business and how 'Zuluness' is the spectacle of the province:

*People get to learn about the culture, the Zulu culture, the tour and the Zulu dance. We generally start with the introduction in the community, the history of the Zulu people. The development of the city of Durban as a result of the arrival of the foreigners, the development of the railway line, the harbour development, the influx of people from the rural areas. The establishment of peri urban space. People trying to get closer to the cities to the work places and that kind of history of the country as a whole. The history of the Apartheid system and the colonial history, but also narrowing it down to the history of the Zulus and the culture. So, its cultural because we portray these aspects of the culture and the hybridisation of cultures how they for example, looking at how our curries have been influenced as opposed to use tour architecture, houses they use to be just round houses, but now because of influence they are different structures even our clothing. The way we wear, we have changed the way we were but they have tried to maintain cultural aspects when they go to these particular events. So, it is a combination and ow these western cultures have influenced our locality. So, it is cultural in that sense [RP #04].*



### **5.3. Tourism brochures<sup>24</sup>**

#### **5.3.1. General appearance and impressions**

In terms of their appearance and construction, all four brochures consist of two sides, front and back covers. As a way of easily identifying individual cultural images, each of the brochures were scanned. Images were all exclusively and individually approached as workable units to provide a thorough process of examination. The first impression in reading all four brochures was to note the apparent binary codes of convention whereby in their construction, all four brochures presented elements of modernity and primitiveness in terms of how landscapes and people were depicted. While, myths of 'Zuluness' were exhibited in terms of how they showcased notions of "The Kingdom of the Zulu" as evolving, they predominantly emphasised the innate serenity and beauty of its untainted landscapes, which are captured as green mountains and hills of KZN. Various gender portrayals are used to specifically communicate a story of how life was like in an earlier age. Over and above the examined brochures, the researcher decided to view a few online homepages of the studied villages and tour operators. This was done deliberately to establish if there were any parallels in the visual language of a colonialist legacy.

As discussed in chapter two, 'Zuluness' is endorsed as the scripted hegemony in the tourism brochures of the cultural villages and tour operators for business purposes. As such, the imagery displays of Zulu customs, culture and traditional beliefs in contemporary brochures synchronises the theoretical principles of post-colonial times and notions of cultural imperialism.

#### **5.3.2. Researcher observations about the brochures**

Zulu culture is made saleable as a commodity and illustrated through cultural representations where myths of 'Zuluness' are apparent within the tourism

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<sup>24</sup> In terms of both accessibility and presentation, the print brochures and homepage images referenced in this main section of chapter five are conveniently grouped together as Annexure E.

brochures. Cultural village brochures adhered strictly to the representation of 'Zuluness,' characterising the Zulu culture as static, unchanged and embodying unique aesthetics that international visitors enjoy. On the other hand, tour operators, have packaged their brochures strategically and suitably, presenting the Zulu heritage and culture with current adaptations so that it speaks to an audience that is familiar with modernised ways of living. Both the tourism brochures and online homepages in certain instances present the tourist gaze with significations that emphasise culture as the construct that is embedded with Western principles to inspire imagination and fantasy. This is a cynical marketing ploy aimed at promoting "The Kingdom of the Zulu," aimed at giving and shaping the minds of the international tourist in terms of what to expect when they consume Zulu culture. While the researcher discovered that the print brochures were chiefly available at tourist junctions and other destinations such as hotels and lodges, the prominence of the internet in contemporary times was also noted as it too continues to exemplify with its online pages Zulu heritage as authentic. Indeed, more images are nominated to enhance fantasies of a colonial era where enriching culture commemorates Africanness providing tourists with a unique sensory experience.

### **5.3.3. A semiotic analysis of the brochures**

This analysis unpacks the meanings and implications of cultural knowledge which embody myths of 'Zuluness' commoditized for the international tourist consumption. The researcher intentionally considered the websites and online homepages as having the same intention of the print brochures by aiming to establish similar traditional symbols, constructs, and representation in order to commoditize cultural enterprises. Second, the researcher also drew some parallels in terms of how the nominated Zulu images reflected the myths of 'Zuluness' and how they linked with the signification on the print brochures. The visuals on both media have a different effect on the reader, and the online homepage images give one a sense of reality, presenting the 'real Zulu Kingdom' as the destination of choice.

The print brochures contain politics of tourism entangled with ideologies that shape destinations with identity as discussed in chapter two. Typically, they incorporate

myths of 'Zuluness' demonstrating Zulu identities (men and women) performing passive tasks, indigenous artefacts, beadwork (*ubuhlalu*), Zulu dance, Zulu rondavels (*Uguqasithaze*), scenery depicting unspoilt vegetation. Together, they signify harmony, where the traditional landscapes portray the beauty of Africa during the pre-civilisation era.

An in-depth interrogation of binary oppositions as influenced by Western paradigms is eminent in all four brochures. In marketing hospitality services and tourism products, the language of difference, is noted by Chandler (2007:21) as a "system of functional differences and oppositions." Signs are evident in "words, images, sounds, odours, flavours, acts or objects." Nevertheless, they possess no intrinsic meaning and thus "become signs only when we invest them with meaning" (2007:13). Of prime importance in this chapter is the semiotic analysis, aiming to unpack and unleash the connotative meanings beyond the mythical representations of images included in all four tourism brochures.

The construction of a touristic gaze incorporates in its construction, signs, visual images, text, language and numerous codes that convey meaning. In this, it is essential to understand how these signs manufacture and systematically organise components that originate from the Zulu ethnic orientation by commemorating myths and legends of the Zulu heritage. Myths are packed in such a way as to create a reality about certain identities. They somehow endorse what is portrayed as the truth, where everything is presented as factual.

The arbitrariness of signs as alluded in the Saussurean approach, enables those who meaningfully read them to note that the "relationship between the signifier and the signified is conventional" (Chandler 2007:28). Conventional signs in modern day semiotic theory include: verbal, non-verbal words, linguistic expressions and art.

Tourism in post-Apartheid South Africa has thrived as an engine for ploughing into the economy of the country, appreciating cultural and heritage resources being commodified as international tourist products. The print brochures entice international tourists by communicating a language that persuades and attracts using

symbols, images and specific language. The advertising of tour destinations with the brochures assembles and incorporates all these elements in the construction of the gaze and hence this study identifies and interprets cultural images through the utilisation of a semiotic technique. Semiotics creates an opportunity for readers to read and interpret image-based media dependant on social and cultural cues which explains why meaning becomes a relative phenomenon. It is therefore important to note that the semiotic readings of the four brochures is not factual, but rather an account of contributions alluded to in chapter two and three where an emphasis on literature speaks to myths of 'Zuluness.'

#### **5.3.4. Ecabazini Cultural Village**

##### **5.3.4.1. Ecabazini Cultural Village print brochure (front cover)<sup>25</sup>**

The Ecabazini Cultural Homestead brochure is typically constructed to represent a traditional homestead (*Umuzi*). The brochure contains images that portray a set of cultural or indigenous activities as part of traditional life that embraces notions of 'Zuluness.' The brochure is divided into two sides of an A4 size leaflet. The research interviews revealed that local people have contributed immensely in terms of how Zulus are depicted and how 'Zuluness' is signified and portrayed at Ecabazini. Of particular interest is that the people portrayed in the Ecabazini Cultural Homestead work in the village and have been there for many years.

- i. **Image #01:** Page 1 of the brochure provides a different reading when compared to page 2. The images depicted provide binary differences where the 'other' is intentionally created as a clear indication that this is a tourism product. Accordingly, the gaze is certainly intended for Westerners who are presumed to be tourists.

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<sup>25</sup> See: Annexure E, Figure 5.1. Ecabazini Cultural Village Print Brochure (front cover). Interestingly, the online homepage image used to market the Ecabazini Cultural Homestead utilises the same feature of a traditional homestead (*Umuzi*). (See Figure 5.2).

The main image depicts a Zulu woman with a child sitting and it appears they are posing for a picture. Gender portrayals are evident in the construction of this brochure as it places the woman at the forefront of this touristic gaze which is presumably another myth of 'Zuluness' positioning them as nurtures. This myth has been perpetuated over the years emphasising that the woman's place is in the kitchen and illustrating African women as domesticated in their primary roles as caregivers. Portrayals of African woman and children in the construction of the tourist gaze exhibit Zulu identities who are content in their laidback environment performing domesticated activities, depicting life prior to the evolution of globalised systems and industrialisation. Images of happy children symbolise hope and spell out the birth of a future that is bright filled with great potential. The portrayal of African children illustrates that cultural products and services are of long-term value and are also sustainable. In this instance, the representation of cultural tours and villages within the brochures highlight their objective as goal-oriented small businesses.

- ii. **Image #02:** This image displays two modern self-catering rondavels with a beautiful grass thatching. What is significant in this image is the landscape where beautiful scenery is described with blue sky and a luxurious mountain scenery that calls out for leisure and relaxation.
- iii. **Image #03:** This side of the brochure showcases the interior where a large size bed, a table and a chair are placed in the room. On the wall, what is apparent is its background painted in white with two ethnic portraits hung onto the wall which are referred to as (*isicephu*) grass mats. There is intentionality in the use of colour where the drapes and the flooring consist of similar tone, one that is brown with animal prints.
- iv. **Image #04:** Here, the brochure showcases two ladies who are seemingly tourists relaxing in this holiday facility. These tourists are depicted relaxing in what appears to be a lounge area in a rondavel, yet it embraces elements of modernity where familiar artefacts include a pot plant, a white cupboard and a brown table.

- v. **Image #05:** This image depicts the landscape where the sunset is depicted in the surroundings of tall trees and a clear blue sky.

#### **5.3.4.2. Ecabazini Cultural Village online homepage<sup>26</sup>**

This image depicts the online homepage for Ecabazini Cultural Village. This is an image of a traditional (*Umuzi*) called (*Uguqasithandaze*), with grass thatching. In other places, it is referred to as a rondavel. The same image encompasses backwardness by showing at the background, a modernised version of the beehive constructed with bricks, painted in white and grass thatching as the roof. It is another myth that appropriately depicts 'Zuluness.' The surroundings are an important feature as they display trees and shrubs, with stacks of wood at the front of the rondavel (*Umuzi/Inxuluma*). This image has been constructed to sell a simple lifestyle and an uncomplicated living which also exemplifies simplicity and backwardness. The caption inside the image welcomes international tourists to the Ecabazini traditional village. The text is simplistic and clear in terms of indicating that Ecabazini is a traditional Zulu village. Clearly, there is intentionality in exhibiting this simplicity, driving international tourists to experience an uncomplicated way of life.

#### **5.3.4.3. Ecabazini Cultural Homestead brochure (back cover)<sup>27</sup>**

The back cover of the brochure also exhibits a traditional homestead (*umuzi*) and the kraal (*isibaya*). These myths create a platform for educational programmes for school visits and international tourists. Indigenous landscapes are displayed as virgin territories, untouched and unspoilt. As discussed in chapter two, the notion of authenticity portrays tour destinations as a paradise. The research interviews stimulated an in-depth discussion, expounding how landscapes are feminized in terms of representation so as to appeal to the international tourist trade and inspire

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<sup>26</sup> See: Annexure E, Figure 5.2. Ecabazini Cultural Village Online Homepage.

<sup>27</sup> See: Annexure E, Figure 5.3. Ecabazini Cultural Village Print Brochure (back cover).

further tourism ventures. This feminization of indigenous landscapes plays a significant role as an attraction and is yet another example of commoditizing culture.

- i. **Image #06:** This image depicts an image exposing beautiful green surroundings where mountains and the hills are highlighted, showcasing strong trees and beautiful vegetation. On the same image is the construction of a kraal (*isibaya*) in a circle-shaped structure with beef stock (*imfuyo*), both black and white. As MacKinnon (2013:98), has noted, "Cattle farming has for years been regarded as the main feature for political economy of rural Zululand in the eighteenth century." The depiction of a kraal represents the significance of cattle farming in the pre-colonial times expounding the myth of Zulu people content with their laid-back lifestyle and making means of survival through cattle (*Ukufuya*). Cattle farming has existed as a sign of wealth as well as signifying the strength and wisdom endowed upon Zulu men as a means of supporting their families. The kraal also holds a symbol of wealth, as cattle were used in the past for paying the bride price (*ukulobola*). This Zulu custom has evolved and in contemporary times it is still much practiced in society when negotiating marriage matters; however, it remains contested and debated due to the complex of socio-cultural and economic influences such as its value and relevance.
- ii. **Image #07:** This image displays a big rondavel structure constructed with a man (*umnumzane*) standing outside with his family yard dressed in (*ibheshu*) and other Zulu accessories. The next picture is of a woman dressed in a blue top and a black skirt (*isidwaba*) and traditional headgear (*inkehli/isicholo*). This is how a married woman would be easily identified among the Zulus. The complexity that lies in this picture is that while the young maiden and the little girl are dressed in traditional outfits, these outfits are more contemporary which is a clear indication of how 'Zuluness' has evolved in terms of what people wear and how this speaks to the notions of identity. The older lady is portrayed beating the drum (*Isigubhu*) and this seems like a musical or dance activity which is associated the Zulu culture.

- iii. **Image #08:** This image depicts the modern elements of Zulu lifestyle, a woman with clay smeared on her face which is called (*ibovu*) red clay. In contemporary times, it is like the sun block used to protect the skin from the harshness of the sun's rays. Next to her is a basin and her children are portrayed relaxed as they bond with their mother. This image suggests simplicity and an uncomplicated lifestyle of relaxation. Also noted on this page of the brochure are intentional gender portrayals.
- iv. **Image #09:** This image showcases a Zulu woman with beautiful fashion accessories commonly related to Zulu culture made from intricate beadwork. The woman is exhibited with layers of colourful beadwork (*Uhlobile ngobuhlalu*).

The first level of the Ecabazini Cultural Homestead represents strong visual texts and images. One reads a background of pale broken white colour presenting striking vintage elements in terms of the texture of the paper upon which images are portrayed speaking of ancient times, yet these have been preserved as remnants of the colonial past. Along the edges of the brochure is what looks like a thatched roofing. However, upon closer inspection, it is the edging whereby the producers have used animal prints on the top, and at the bottom, the edge has been constructed with black and white Zebra lines. At the second level of denotation, the background appears as a bee-hive (*Uguqasithandaze*), an African rondavel as well as various images depicting what the homestead offers to international tourists. The written text is an affirming statement, which reads: "A cultural experience."

#### **5.3.4.4. Connotations and representations of the Ecabazini Cultural Homestead brochure**

In its appearance, the texture of the paper is constituted of a broken white colour, signifying elements of primitive and tribalism with a script underlining a significant cultural experience. The image and the symbol of the kraal has been signified as it connotes a myth of richness and prosperity which is tantamount the well-being of a Zulu man. A rondavel image is also shown in this brochure, thereby representing the



simplicity of life in modern times. It is such elements that speak directly to international tourists, inviting them to both rest and relax.

When analysing this brochure indexically, images represent women performing primarily home duties and activities such as, the grinding of the mealies in preparation of home-made mealie -mealie, the weaving of grass mats, and the art of beadwork. However, the researcher was concerned slightly about these images that potentially perpetuate stereotypes about the place of a woman which has been anciently defined as the 'kitchen'. Significations on these brochures, sell the lives of African women as they perform their daily tasks. Wilderness is another myth apparent in the brochure where a natural lifestyle is emphasised by the presence of bushes, shrubs and trees. This myth is commodified and sold to international tourists creating a desire to experience a similar laidback lifestyle as the visitors tour the destination.

Page 2 of the Ecabazini brochure depicts images that invite interpretation by international tourists. The images depict a cultural lifestyle embracing authenticity, solitude and relaxation. Earlier discussion emphasised the codes that embody myths of romance, tranquillity and luxury. The image of a sunset connotes scenery and serene surroundings communicating relaxation. Humankind and nature is exhibited in the brochure as another myth which has been stereotypically perpetuated whereby Africa and its people live in harmony with nature.

### **5.3.5. Vuka Africa Tour Operators**

#### **5.3.5.1. Vuka Africa Tours print brochure**

The Vuka Africa Tours brochure portrays 'Zuluness' by projecting a real-life experience and this seeks to bring something unique to the tourism sector in KZN. The brochure gives a direct impression that this a village with a close-knit community set up, a typical communal life treading a colonial footprint. 'Zuluness' in the brochure depicts culture as a commodity. This brochure is compressed into an A5 paper size with images showcasing the itinerary activities at The Valley of a 1000 Hills.

The first level of the brochure depicts the indigenous landscapes through images of crystal blue skies signifying serenity and calmness. The geography surrounding the villages is key, and hence on the back is depicted the silhouette of the exotic mountains. At the bottom lies the village with houses scattered apart depicting harmony. The edges of the brochures have been constructed with beading where South African colours signifying the South African flag which describes a sense of belonging and South African pride. Immediately, such symbols identify locality of the activities and highlight South Africa. 'Zuluness' has been commoditized and made saleable so that it appeals to those who are fascinated by the uniqueness of the Zulu culture. The destinations are portrayed as "luxuriant natural paradises, where sensuous, exotic, and entertaining people were happily waiting to cater to every tourist need" (Caton and Santos 2009: 194).

#### **5.4.5.2. The Vuka Africa Tours cover page**

At the top of the brochure, the bold caption: Vuka Africa Tours is inscribed. Two images lie on top of the other. A map of Africa is finely depicted and represented as it is embedded on top of the sun with its rays echoing light. The term 'Vuka Africa' can literally be translated as: 'Awaken Africa.' There is a clear explanation that this product is about tours hence the writing at the bottom is self-explanatory: Cultural tours in The Valley of a 1000 Hills. The surroundings as presented in this brochure, do not present a deep rural element; instead, 'Zuluness' has been adapted with a touch of modernity. The images do not give an impression that there is electricity and the countryside atmosphere portray happy and content Zulu people in their village space. The bottom caption summarises what the touristic journey offers:

Awaken the Zulu within you! Journey with us into the depths of modern day Zulu culture and the African sun, soil and people expand your mind and change your heart forever.

There is a deliberate inclusion of beadwork on this brochure; beads signifying the South African colours of the new democratic dispensation post-1994. Beadwork signifies a traditional language used by the Zulu people, where different colours are used to convey meaning. In this brochure, beadwork has been asserted as a binding

unit, joining all ethnic images supremely heightening the national image where South Africa can be perceived as a destination of choice. This political correctness is vital for the country as it enables villages not only to promote their cultural products, but through the commoditisation of culture, the country's image of rewriting a newer narrative that maps the country of reconciliation, accommodating people of colour across the continent.

#### **5.3.5.3. Vuka Africa Tours print brochure (front cover)<sup>28</sup>**

As has been posited in previous chapters, the Vuka Africa print brochure presents codes and conventions that are rustic, pre-modern and simplistic which are captured creatively to attract the intended users who are predominantly international tourists.

- i. **Image #01:** This image exhibits the interior of a modern house and the open space appears like a living room where behind is a calendar and plants providing the decor. A gentleman is flanked by two women dressed in modern traditional outfits with a touch of beadwork. Woman A is wearing a black beaded skirt, a colourful beaded waist belt, a yellow scarf with beads used as the edging and an orange beadwork head band. Woman B is depicted wearing a long dress with ethnic colours and a colourful headband made with beads. In this image is a stronger emphasis on the life as it happens intimately where Zulu people share communal space and enjoy meals together. The images also highlight myths of Ubuntu which are governed and portrayed in sharing. A popular belief amongst the Zulus is that a visitor must feel at home and receive hospitable treatment. This is connoted through eating on a singular Zulu wooden platter called (*isithebe/ugqoko*) as part of sharing. However, with advancement and emancipation, tourists are now gladly served on plates with utensils.

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<sup>28</sup> See: Annexure E, Figure 5.4. Vuka Africa Tours Print Brochure (front cover).

- ii. **Image #02:** This image signifies men wearing trousers, white shirts (long/short sleeves) and sleeveless cardigan jerseys in (grey and maroon). The women are dressed in their modern clothes such as knee length skirts in green, purple and black and their heads covered with traditional head gears called (*isicholo/Inkehl*) worn by married woman as a sign of respect. The manner in which these worshippers are dressed and captured can be linked to the Shembe religion which speaks to the foundations laid by Prophet Elijah Shembe. This place of worship exhibits beautiful calming surroundings where faith believers (*amakholwa*) gather. The signification displays scenery with beautiful rejuvenating clouds, mountains and a valley dotted with houses: a heavenly place to connect with God (*Umvelinqangi*) and the ancestors. They have been captured sitting on the grass mat (*ucansi*) where the creative craft work is done by Zulu women.

Religion and spirituality depict a high level of faith in the African community. A great wealth of indigenous knowledge is highlighted in the brochure, explicating systems of African wellness and healing by scholars where (*isangoma*) is a key element. The process of becoming an (*isangoma*) begins by being called and followed by sessions of training and apprenticeship called (*ukuthwasa*). The myth of (*isangoma*) signifies divinity, healing the African way through supernatural powers which is a major attraction to the non-Westerners.

The recognition of indigenous healing systems embeds itself on “Zulus understanding of their [*umhlaba*] (*world/soil*), their [*umphakathi*] (*community*) while simultaneously being in touch with their (*isintu*) culture) and [*ingqikithi*] essence is worthy for African centred healers to recognise” (Washington 2010). Based upon this elaboration, powers of healing and recognition of indigenous knowledge systems where natural elements and the supernatural powers and a myth of (*isangoma*) are featured as an attraction, meant to attract foreign internationals who may be intrigued by the powers of African divinity.

- iii. **Image #03:** This image displays a modern rondavel which still tracks elements of backwardness in modern times. It is a construction of a mud house with a roof that consists of rusty corrugated iron sheets. A woman is dressed as a divine healer (*isangoma*) holding an animal tail (*ishoba*). This is the house of divinity where (*isangoma*) performs her activities such as consulting and reading of bones (*ukuhlola* or *ukubhula*) and healing through divine powers entrusted to her by her ancestors and (*Umvelinqangi*). In between these images, the binding element is the beadwork with colours of the flag.
- iv. **Image #04:** The last image at the bottom of this page portrays children posing for a camera yet dressed in modern clothes and one sitting in the basin.
- v. **Image #05:** The image on the extreme left side of the page illustrates two Zulu women dressed in their modern Zulu outfits and head bands crafted with beadwork. They are captured in the company of a white man presumed to be a tourist as they enjoy their Zulu meal.

#### 5.3.5.4. Vuka Africa Tours print brochure (back cover)<sup>29</sup>

- i. **Image #06:** This image depicts the inside of a rondavel with a strong tone of sepia depicting a mood of a laidback disposition. A young maiden is performing a Zulu dance as the little children dressed in modern traditional outfits gaze happily at the performance sitting on the floor. A piece of cloth is hanging on the wall, serving as a curtain.
- ii. **Image #07:** This image depicts the inside of a mud house painted with a blue paint by what is called [*umcako*]. The side of the window shows that this performance is taking place during the day. The curtain is rolled up, letting the sunlight inside the 'house.' Happy and joyful children are depicted in this image dressed in colourful modern clothes and some bare-breasted as they clap hands to the song [*bavuma ingoma*]. An enthusiastic Zulu woman is also

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<sup>29</sup> See: Annexure E, Figure 5.5. Vuka Africa Tours Print Brochure (back cover).

depicted dressed in a multi-coloured purple/black skirt, black head gear [isicholo] and on her shoulders, she is draped in a beaded blue scarf as she dances in what is regarded as [Ukusina/ukugida]. On her ankles, both legs are draped with anklets made up of bottle lids.

- iii. **Image #08:** This image depicts beautiful landscapes- the hills and mountains with greenery covering the land, a lake and clean blue skies lying on the peripheries of the village.
- iv. **Image #09:** The very last image on this side of the brochure captures a tourist looking happy and sharing a smile with a Zulu man dressed in modern clothes (orange shirt with sunrays) similar to the image depicted on the cover sheet. The image communicates a story that conveys joy experienced by the woman who is presumed to be a tourist and a gentleman. Based on this picture, people depicted signify tourists might be reflecting and reminiscing about a memorable experience as they visited the cultural village. At the background of the image are mud houses scattered around the village depicting a community where people live in absolute peace and harmony with one another.

#### **5.3.5.5. Connotations and representations of the Vuka Africa Tour print brochure**

All traditional portrayals have been assembled to construct a touristic gaze. The main images posted in the cover image particularly exhibit the exterior of the village signifying 'life' of the Zulus within. Zulu identities are captured depicting a body disposition communicating with tourists yielding a positive image about the place and people. Different myths are used to depict a life of simplicity, contentment and authenticity. The use of camera in this instance captures different angles to signify a happy mood. People are photographed as they face forward signifying warmth and attention, a language that directly speaks to the tourists. Women are captured in image #02 sitting at the back where men are positioned at the front. This intentionality depicts and highlights patriarchy that exists in certain parts embracing

‘Zuluness’ where women are to be happily ‘led’ by men and women rightfully accepting their place in society.

In certain images, there is a strong emphasis on divinity and special ancestral powers performed by (*isangoma*) relating to healing powers (*ukulapha*). A divine healer (*isangoma*) is yet another myth which connotes super powers of a healing nature which is still associated with ‘Zuluness’ where healing and a cure are performed by speciality. Strong ties with Christianity are strongly signified where Shembe worshipers freely participate in their form of worship in an open space resembling the myth of nature and paradise. Wilderness is implied by green surroundings where (to the international tourist) exotic-looking trees, shrubs and bushes convey stillness and calm in the ‘busy and chaotic’ state of life, as well as the unusual. Such simplicity implies a less complex lifestyle, amidst technological developments and civilisation.

#### **5.3.6. PheZulu Cultural Village print brochure**

A myth about landscapes has been utilised whereby symbols and images used expound on a relaxing scenery signifying that a visit to the PheZulu Cultural Village can only create lasting memories as international visitors indulge in the beauty surroundings of the Zulu Kingdom. These strategies are employed as a tourist gaze to provide international tourists with a language that communicates elements of escaping their reality as part leisure and relaxation.

First impressions of the print brochure are its reliance on binary codes, exposing opposites that attract and illustrates luxury versus a simplistic portrayal of a Zulu lifestyle. At the first level, the PheZulu Cultural Village engages with one providing a background of rich and deep colours of black and brown/khakhi. The brochure represents myths of ‘Zuluness’ as discussed in chapter two, these notions of ‘Zuluness’ have been packaged intentionally to bring the attention to the international tourist on the wide scenic images signifying a fun, entertaining and educational touristic experience at PheZulu village.

#### 5.3.6.1. PheZulu Cultural Village print brochure (front cover)<sup>30</sup>

- i. **Image #01:** The main image features two men portraying like strong warriors and a woman staged as performing a dance and all dressed in Zulu regalia. From where they are standing are logs of wood signifying fire (*Iziko/Umlilo*) on the ground. The top part of the brochure presents the writing which reads PheZulu Safari Park and a spear facing forward underneath the writing. Immediately, what captures the attention is the writing at the bottom which reads: Africa right at your doorstep! The main image incorporates the myth of a warrior and the depictions suggest a warm welcome where the men and women are captured smiling facing forward. This gaze is intended to 'communicate' warmth about the tourist destination (village) and its people which is an indication of what the tourists are most likely to experience as they tour the place.
- ii. **Image #02:** This small image depicts a green mamba snake.
- iii. **Image #03:** This image exhibits tourists sightseeing and indulging the beauty of the landscapes and a Zebra on the side. The image depicts soothing rich tones and rich sunset in the background.
- iv. **Image #04:** This image consists of shaded trees and two giraffes standing side by side.
- v. **Image #05:** This image displays a crocodile enjoying the African sunshine.

The left side of this page (extreme left) displays numerous images showcasing activities and 'life' as they take place in the village and the writing on top reads: "Experience the scenic beauty in The Valley of a 1000 Hills." For analysis, the images are approached as follows:

- vi. **Image #06:** This image depicts the map of The Valley of a Thousand Hills utilising a handheld magnifying glass to draw the attention of the international

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<sup>30</sup> See: Annexure E, Figure 5.6. PheZulu Cultural Village Print Brochure (front cover).



tourist to discover the area in terms of a super sleuth such as Arthur Conan Doyle's fictional character, Sherlock Holmes.

- vii. **Image #07:** This image depicts a stone building with grass thatching, a snooker table and a side of the room which seems like a bar with chairs and tables. The images signified at the bottom have been clustered together telling a story about luxury and the sophistication of travelling.
- viii. **Image #08:** The image suggests the pure indulgence of a good life. This is evident in the image of a bedroom with modern décor. A double bed is covered with white bedding signalling cleanliness and the bed is draped with a see-through curtain suggesting comfort and relaxation. There is a pedestal with neutral colours and on top is a lamp. In the room, there is a round table with a décor of a square dish with fruits. A half open curtain and at the bottom is vase and two floor rugs with complementing colours.
- ix. **Image #09:** This image depicts a construction of a stone church stone, outside the premises are protruding rocks, trees and the yard are surrounded by aloe plants.
- x. **Image #10:** This image displays a white plate with light breakfast served with a glass of orange juice and a jug filled with black coffee and on the side as part of the décor is a short base vase with a red rose with two leaves. This image suggests beautiful surroundings of modernity where an English breakfast is about class, luxury and leisure. The colour and hue of the flowers communicate love, warmth, friendship, and romance.

#### **5.3.6.2. PheZulu Cultural Village online homepage<sup>31</sup>**

This is the main image which appears on the (online) homepage as well as on the print brochures for PheZulu Cultural Village. The brochure commoditizes the essence of 'Zuluness,' a strong Zulu brand making the cultural village saleable to an

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<sup>31</sup> See: Annexure E, Figure 5.7. PheZulu Cultural Village Online Homepage.

international audience. Zulu dance being renowned as a global product, depictions of Zulu identities performing Zulu dance in their full Zulu traditional regalia are displayed attracting tourists to a friendly destination. Tourism professionals involved in the production of tourism advertising literature include this feature in most of their brochures. How the camera has captured the angle of the men and woman in the image indicates a clearly that the pose 'holds a conversation' with the intended audience. In essence, the brochure is collaborated to tell a story and the audience is primarily international.

Also portrayed is the image of the Zulu warrior, thereby epitomising the image of Shaka. This online page also embodies elements of the Zulu culture, providing an enticing rich tone of Africa. In the middle, a Zulu man is flanked by two men dressed in their traditional Zulu outfits (*isidwaba*), (*nebheshe nobuhlalu*) performing a Zulu dance at sunset. The setting displays at the background landscapes silhouettes of beautiful mountains, valleys and pale green shrubs. On the ground is the traditional fire that is fading away. One assumes there was a family gathering around the fire after supper, which gives one a feel that this is a homely home. This image depicts and exposes rich elements of the Zulu culture that are draw card for the international tourist. The employed imagery depicts tranquillity, a place away from the constant humdrum and stress of the big cities. This image also signifies the warmth of the Zulus, a scenery that is calming and relaxing for the tourists, where Zulu tradition invites the international tourist to explore its unique offerings.

#### **5.3.6.3. PheZulu Cultural Village Online Homepage Branding Script <sup>32</sup>**

The banner displays in bold script: "Zulu culture at PheZulu Safari Park." At the bottom is a caption "Feel the rhythm of Africa." What is visible in this image is that it promotes two products: Zulu culture and the PheZulu Safari Park, all of which present to international tourists the rhythm of Africa.

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<sup>32</sup> See: Annexure E, Figure 5.8. PheZulu Cultural Village Online Homepage Branding Script.

#### 5.3.6.4. PheZulu Cultural Village (old print brochure)<sup>33</sup>

Ethnic images utilised explicates how culture and commoditisation are strong pillars for promoting cultural tourist's destinations. Myths of 'Zuluness' are staged in creating knowledge about 'Zuluness.' Elements of spirituality, faith and religion. Also illustrated is Zulu food, artwork, landscapes, the 'Big Five' game animals and the Zulu men and women wearing traditional outfits. The brochure also presents a collage of traditional images, highlighting activities that are offered as a tour destination.

- xi. **Image #11:** This image portrays wildebeest in the bushes where the land is covered with green grass and trees.
- xii. **Image #12:** The image is of two impalas gazing at the side of where tourists are likely to go in their travels.
- xiii. **Image #13:** This is an image of a spear and hide-shield mounted on a khakhi/brown wall. The spear illustrates a short arrow and it is also constructed with leather presenting two strong colours, black and white.
- xiv. **Image #14:** This image depicts a caracal.
- xv. **Image #15:** This is an image of a married couple of mixed race in the company of Zulu men and women who are dressed in Zulu traditional outfits. The background of this image is of a thatched house.
- xvi. **Image #16:** This is an image of a crocodile photographed in a lake.
- xvii. **Image #17:** This image is of two crocodiles photographed on the banks of a lake.
- xviii. **Image #18:** This image shows beautiful skies at the background where a giraffe is photographed facing the front producing the gaze as it engages with the tourist.

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<sup>33</sup> See: Annexure E, Figure 5.9. PheZulu Cultural Village (Old Print Brochure).

- xix. **Image #19:** This is an image of a Zulu woman in her Zulu regalia and accessories (*ehlobile*) and in the background, is the landscape that displays the village.
- xx. **Image #20:** This is an image of a landscape exhibiting the scenic beauty, where tourists are photographed indulging and enjoying the gaze, appreciating and consuming the place as part of their escapism.
- xxi. **Image #21:** This image depicts a divine healer (*isangoma*) kneeling on a grass mat throwing bones. Indexically, the image suggests that (*isangoma*) is engaging with the ancestor and performing healing as part of ancestral powers.

Images #16, #17, #18, #19, #20 and #21 are depicted as photographs that have been removed from an album where they have been secured with Sellotape on alternate corners of the picture. The text tells a story about what the place offers. The text on the top left corner of the brochure reads: "Feel the rhythm of Africa." The text at the bottom right reads: "A unique experience once in a lifetime with Africa's wildlife."

#### **5.3.6.5. PheZulu Cultural Village (new print brochure)<sup>34</sup>**

This brochure utilises some images of modernity, while other images represent the backwardness of life. The text: "Africa right at your door step" emphasises how it is important for Africa to commemorate itself post-Apartheid, while ensuring that the international world knows about the beauty of safari and indigenous cultures (Bass 2002).

Numerous images utilised in the brochure depict animals and the myth is incorporated, connoting the beauty of nature and wilderness. Animals such as giraffes, crocodiles, lions and big bulls represent wild elements revealing the myth of the 'Big Five' game animals which defines a typical South African experience. These

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<sup>34</sup> See: Annexure E, Figure 5.10. PheZulu Cultural Village (New Print Brochure).

images construct the tourist gaze asserting the village as a holiday destination. The image of the divine healer is another myth that is strongly associated with African healing and belief systems. Western belief is shared whereby pure wisdom is imparted by traditional healers and divine healers as a spiritual calling. More beliefs are acknowledged in their special abilities whereby great miracles such as the diagnosing of illness and healing using herbs. Interpreting dreams and prophecies about the future (e.g., relationships, fortune and health) are synonymous with divinity strongly accentuating elements of 'Zuluness.' This myth is embodied in the way divine healers are dressed and ceremonies where there is throwing of bones.

The myth of a warrior continues to be represented, exuding the legacy of King Shaka. The myth of a Zulu warrior is depicted whereby the spear is hung on the walls as a part of the décor. The spear and the shield (*Ikwa nesihlangu/ihawu*) dates back during the era of Shaka as a warrior underlining his genius military tactics. The shield demonstrated and depicted a status in society. To date, this myth embodies connotations that communicate victory, endurance and strength and the bravery which Shaka was acknowledged as a military genius.

Images depicting bedrooms, interior décor and food underline a myth of modernity and civilisation which conveys an element of familiarity to tourists. The name PheZulu is intentionally constructed linguistically to illustrate the prominence of Zulu. Zulu literally means 'heaven.' At the same time, it stresses Zulu which speaks to the prominence of the Zulu in KZN.

This new brochure deliberately includes a bridal couple as one of the new images added to the brochure cover. The different images featured in this new version highlight strong elements of black and white: a myth of reconciliation where multiracial people live harmoniously is strongly implied. depicted strongly. At first glance, the images depict PheZulu as a child-friendly facility. Second, the images systematically communicate across racial lines showcasing PheZulu as a place to create memories open to all people.

- i. **Image #01:** This image depicts a Wildebeest grazing in lush pasture.

- ii. **Image #02:** This image depicts two boys, one black and the other white. One boy fearlessly hangs a snake as a sign of bravery demystifying stereotypes regarding animals like snakes. Images in brochures not only commoditize culture but they also convey a message that cultural villages are accommodative and also communicate breaking stereotypes in society. Black children are displayed playing with snakes signifying such villages and tours as friendly designated zones.
- iii. **Image #03:** This image depicts a couple black and white in a wedding gown whilst the groom is dressed in a white shirt and tie. They are photographed in a beautiful spot where shades of grey and a silhouette covering the mountains
- iv. **Image #04:** This image depicts a Zulu man who represents a Zulu warrior.
- v. **Image #05:** This image depicts a young boy holding a small crocodile.
- vi. **Image #06:** This image depicts a black plate of fish and chips with a salad. The plate is place on a black and white place mat/cloth.
- vii. **Image #07:** This image depicts a black and white shield and a spear.
- viii. **Image #08:** This image depicts another couple in wedding clothes, the image captures the falling of leaves and the couple is photographed sitting next to the pole.
- ix. **Image #09:** This image depicts five giraffes standing as they face forward on flat green land covered with grass.
- x. **Image #10:** A lodge is captured in the late hours of the day where lights are on signaling warmth.
- xi. **Image #11:** This image depicts the inside of a lodge where a double bed covered in white bedding and cushions reflecting ethnic colours. Three chairs are captured at the veranda where they are specifically placed for tourists to sit on and relax after a long enjoyable day of travelling. The outside reflects beautiful surroundings for relaxing.
- xii. **Image #12:** This image depicts a bedroom in white paint with ethnic images hung onto the wall. There is a double bed and a head board frame

constructed with wood logs. The bedding is in white with brown/khaki coloured cushions. On either side of the bed pedestals are medium-size lamp shades.

#### **5.3.6.6. Connotations and representations of the PheZulu Cultural Village print brochure**

The choice of colours (black, brown, khaki and orange) signified particularly on the front cover connote a myth of safari and the landscape depicting notions of serenity, tranquillity, purity and a rich unspoilt environment in a modern space. When one closely inspects the brochure, one is bombarded with the notion of difference that has been incorporated in producing the contemporary brochure. Most images depicted on this brochure break certain stereotypes about black people and wild animals. The Zulu warrior is still communicated in this revised version and this myth has been perpetuated and its portrayal has been exploited for touristic purposes.

Depictions of weddings, child-friendly and couple-friendly images connote a myth of families where this chosen destination offers services suitable for across ages and across colour lines. These images depict PheZulu as a destination where long-lasting memories are created. Embodied in these images is another myth of a sanctuary and relaxation captured by white linen, warm lighting effects and an aura embracing an ethnic touch. The myth connoted by these images highlight luxury, comfort, cleanliness and serenity. The open doors show a portion of the land signifying a small paradise marked by a space of tranquillity and sacredness which allows the tourists to put their lives on hold and let them 'escape' their hectic lives imposed by busy schedules.

The brochure privileges every detail of experience in this destination that will allow the international tourist to feel the rhythm of Africa. The type of imagery exhibited demonstrates what attracts Western people and which has been accentuated by the tourist business concerned.

Ethnic and cultural images are assembled to 'tell a story,' bringing elements of the exotic people, backwardness and modernity under one umbrella, which intersects

with marketing systems commodifying Zulu culture. It emerges that the tourist gaze is assembled as a 'story book' that illustrates Zulu identity at a specific time and place in history. One can argue that these Zulu identities contribute to setting the tone, creating an authentic atmosphere of originality as they share the knowledge, values and experiences of 'Zuluness' as a merchandise that is saleable in attracting tourism. They also shape the art of performance through Zulu songs, dance and Zulu expressions. All these elements illuminate the essence of what is culturally authentic, packaging it to attract US dollar and euro clients.

Warmth emerged in the interviews as a deliberate inclusion when constructing the gaze, intended to highlight the character of Africanness that attracts international tourists. 'Zuluness' as depicted in these contemporary tourism brochures utilise cultural images to encourage a tourist gaze where the brochures radiate a unique character that is welcoming, exuding the friendliness of the people and a warm climate which in turn communicates a pleasurable destination. In terms of this present research, the collected data presents an intersection of 'Zuluness' and commodification.

#### **5.3.7. 1<sup>st</sup> Zulu Safaris Tours print brochure (front cover)<sup>35</sup>**

At the first level, the brochure displays rich tones where brown and gold are foregrounded as the background of the cover sheet. Animals depicted on the front cover of this brochure are the giraffe facing side to side with the elephant. What are also visible next to the animals are animal paws scattered as prints. Next to them is an image that has been drawn like a badge consisting of the new South African flag where colours are depicted as black, yellow, green, white and blue. Above all these images is a big bold caption which reads: "1<sup>st</sup> Zulu Safaris."

At the second level, the denotation that one reads on this brochure is the peaceful existence of animals with human nature. The depicted badge somehow endorses the

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<sup>35</sup> See: Annexure E, Figure 5.11. 1<sup>st</sup> Zulu Safaris Print Brochure (front cover).



1<sup>st</sup> Zulu Safaris as the only custodians of Zulu experience, leading the field in the KZN tourism industry.

#### **5.3.8. Zulu Kingdom map representation<sup>36</sup>**

The image is of a map of KZN, with a bold font: “Zulu Kingdom.” Various cities are marked with images signifying them as tourist attractions and sites that are along the route where the tourism business thrives. A couple of cartoon imageries are depicted as embedded with this cartographic map, including the ‘Big Five’ game animals, the warrior image, the battlefields, sports scenes (man playing golf, man surfing, San rock art and cemeteries/memorial stones). The map is covered in green with flashes of grades of yellow and surrounding it is the sea with the text: “The Indian Ocean.”

#### **5.3.9. 1<sup>st</sup> Zulu Safaris**

Cultural tourism has been re-engineered in KZN, where a number of smaller tourism businesses collaborate together along the tourist routes. A major input from such collaboration is the recognition of difference, yet with a common goal of creating wealth and making profit. The research findings however emphasise that competition is not the key outcome, but rather ensuring that attractions along the tourist routes are established to entice international clientele.

Tourist routes are understood to be beneficial when they offer unique attractions to the international tourist, thereby enhances their cultural experience. As Research Participant #01 reported:

*You will keep going to the area because there is so much to do and see and shopping, coffee shops and restaurants.*

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<sup>36</sup> See: Annexure E, Figure 5.12. Zulu Kingdom Map Representation.

Tourist routes within the tourism industry encourages an entrepreneurial spirit of social cohesiveness where partners understand their clients and can go to greater lengths to satisfy their touring needs

#### **5.3.9.1. 1<sup>st</sup> Zulu Safaris print brochure (front cover)<sup>37</sup>**

The front cover of the 1<sup>st</sup> Zulu Safaris brochure has been crafted as a collage where cultural images are posted as rectangular shaped figures. The collage advertises tourist routes and promotes them as tourist attractions. The production of the brochure has constructed the tourist gaze in such a way as to bring awareness of what is on offer along the promoted routes. The edges of the brochure is in brown and there are various animal prints and proliferations of San rock art images situated sporadically.

Because of space constraints, a discussion of the smaller images which focus on the cityscapes, various cultural routes, and safari animal species is excluded, as the larger picture features most of these signifiers. Numerous tourist routes are positioned vertically and are numbered and depicted as follows:

- i. **Image #01:** Mini safari.
- ii. **Image #01a:** PheZulu Cultural Village.
- iii. **Image #02:** Durban city tour.
- iv. **Image #02a:** The Valley of a 1000 Hills.
- v. **Image #03:** Shakaland/Zulu culture.
- vi. **Image #04:** Sani Pass and Lesotho.
- vii. **Image #05:** Bushman *[sic]* (San) paintings.
- viii. **Image #06:** Battlefields Express.

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<sup>37</sup> See: Annexure E, Figure 5.13. 1<sup>st</sup> Zulu Safaris Print Brochure (front cover). A collage of images depicting promoted destinations.

ix. **Image #07:** North Coast express.

#### **5.3.9.2. 1<sup>st</sup> Zulu Safaris print brochure (back cover)<sup>38</sup>**

This is the extension of the brochure exhibiting the back cover of the print brochure. This also presents a collage of images depicting other popular tourist routes. Images are arranged as follows:

- x. **Image #08:** St Lucia Wetlands.
- xi. **Image #09:** North Coast—Go slow.
- xii. **Image #10:** North Coast Meander.
- xiii. **Image #11:** Battlefields—Go slow.
- xiv. **Image #12:** Lesotho—Go slow.
- xv. **Image #13:** Southern African spotlight.
- xvi. **Image #14:** Hunting explorer.
- xvii. **Image #15:** Dive tour.
- xviii. **Image #16:** Adventure tour.
- xix. **Image #17:** Deep sea dive.

#### **5.3.9.3. Connotations and representations in the 1<sup>st</sup> Zulu Safaris print brochure<sup>39</sup>**

A major part of this brochure claims the 'Big Five' game animals as its centre attraction. This brochure also portrays tourist routes that are listed by the tour operator where international tourists can what 1<sup>st</sup> Zulu Safaris have on offer. The

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<sup>38</sup> See: Annexure E, Figure 5.14. 1<sup>st</sup> Zulu Safaris Print Brochure (back cover). A collage of images depicting promoted destinations.

<sup>39</sup> Because of space constraints, a discussion of the smaller images which focus on the 'Big Five' game safaris and various other cultural routes is excluded, as the larger picture features many of these signifiers.

text: “1<sup>st</sup> Zulu Safaris” is connoted as another myth incorporated in this medium where ‘1<sup>st</sup>’ signifies originality, authenticity and a premium quality. The production of this print brochure represents a unique approach whereby rather than simply a touristic experience, it depicts route tour attractions. However, the images displayed are mainly safari tours, while cultural activities are performed by men and women. Hence, the images depict performing duties associated with women in pre-modern times.

#### **5.3.9.4. 1<sup>st</sup> Zulu Safaris Offices<sup>40</sup>**

This image, taken from their homepage, is of the offices where 1<sup>st</sup> Zulu Safaris operate. The image is of a bee-hive/rondavel—a traditional house thatched with grass. At the front of the image of the one of the business owners. The rondavel is draped with flags of various countries, representative of the nationalities of most of the international tourist clientele. The door is wide open welcoming everyone to 1<sup>st</sup> Zulu Safaris and the business owner has welcoming aura, waving as a sign of greeting to the viewers.

#### **5.3.9.5. 1<sup>st</sup> Zulu Safaris company logo<sup>41</sup>**

Another myth of quality, superiority and a premium status is signified with an image of logo embedded with the new South African flag together with a Zulu warrior, thereby promoting the myth of King Shaka, the Zulu warrior. On another level, the circular shape of the badge illustrates how the business opens its arms to people of the world to indulge deep inside ‘the heart of South Africa.’ Finally, the imagery serves as a testimonial to international tourists that what is on offered by these tourism operators is supreme.

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<sup>40</sup> See: Annexure E, Figure 5.15. 1st Zulu Safaris Offices.

<sup>41</sup> See: Annexure E, Figure 5.16. 1<sup>st</sup> Zulu Safaris Company Logo.

#### 5.3.9.6. The 'Big Five' game animals<sup>42</sup>

The 'Big Five' game animals portrayed in the 1<sup>st</sup> Zulu Safaris brochure and posted to their online home page remain a magnet for the South African tourism business. In terms of biodiversity, the incorporation of wild animals with a visit to a cultural village, provides a "a flagship role by attracting most overseas and first-time visitors to protected areas" (Lindsey, Alexander, and Mills 2007:19).

Depictions of the 'Big Five' game animals have claimed popularity in tour packages and the research findings confirm that tour operators within the sector understand their core role in the business of attracting international tourists. In this regard, one of the research participants explained his role as a tour operator:

*I am the supplier to the tour. I am a supplier of the attraction. I am a part of the attraction. I am tour guide but I am taking them to the attraction. And the attractions are Lion Park, Birds of prey, Thala, and PheZulu. PheZulu has two things that is the village and the reptiles [RP #02].*

The 'Big Five' game animals are thus viewed as tour attractions:

*Basically, the animals are major attraction because International, western countries do not have animals. They generally have the zoos and we have these 'Big Five' so they get to encounter that raw traditional rural experience when they come to the nature reserve..... They remain a major attraction because they are unique to South Africa. They might have the animals where they come from but they do not have the Big Five. For example, in Australia the Kangaroos are mostly popular. The koalas, those are the main animals but here we have your lions [RP #02].*

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<sup>42</sup> See: Annexure E, Figure 5.17. Two examples of the 'Big Five' game animals portrayed in the brochure of 1<sup>st</sup> Zulu Safaris and posted to their online homepage.

*The portrayals of big animals promise a paradise of relaxation where nature, particularly plants depict a centre stage where memories are created. Safety emerged to be a crucial element of tourist attraction. The tourist gaze in contemporary tourism brochures emerges as a feature and this is intentionally included to communicate a warm feel about the villages as tourist's friendly spaces [RP #02].*

The researcher observed that in the print brochure depictions of traditional images, the collage was not as clear as that of the online homepage images. Images of an elephant and a tiger instead were utilised online. In the background on the tarred road is the safari vehicle with tourists presumed to be international visitors.<sup>43</sup> This image implies the safari trip with two of the famous 'Big Five' game animals epitomised as the animals that depicts Africa where they live happily and safely in the midst of humankind. While these online images exhibit so much more about Africanness than 'Zuluness,' the owners of these businesses in constructing the tourist gaze, presumably have as their intention the happy co-existence of 'Zuluness' and Africanness. This further explains how the "commodification of leisure and tourist experiences as a key avenue for capital accumulation" sustains the tourism industry with KZN (Ateljevic 2000:373).

#### **5.4. Chapter summary**

The research interviews excepted in this chapter revealed how tourism business professionals, who are part and parcel of the construction of the tourist gaze understand their prime role in portraying 'Zuluness' in their brochures. The myths of 'Zuluness' utilised in the cultural villages and tours not only celebrate 'Zuluness,' but also profile cultural tourism as premium, enabling lasting memories for their international clientele about the beauty of the Zulu Kingdom.

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<sup>43</sup> See: Annexure E, Figure 5.17.

It can be argued that representation within the brochures has profiled the province of KwaZulu-Natal as a destination of choice with an African identity which expounds constructs of indigenous identity in modern times. The studied brochures and the research interviews present an important synergy between 'Zuluness' and commoditisation. The semiotic technique has proven that in the construction of the tourist gaze, images and language are crucial in telling the story. The camera technique, art and creativity employed in how images are captured, deepen the international tourist's pre-conceived ideologies, fantasies and insights about the destination as a tourist attraction by selling myths of nature, wilderness and luxury. The myths of 'Zuluness' emphasise how Zulu culture stereotypically represents the essence of 'Zuluness' with its colourful, yet simple lifestyle. Having been legitimised, these symbols are not only adopted, but also serve to regulate the tourism sector in KwaZulu-Natal.

## **CHAPTER SIX**

### **FINAL CONCLUSIONS**

#### **6.1. Introduction**

This final chapter presents the conclusions about the construction of the tourist gaze in the four tourism brochures selected for analysis and interpretation.

Chapter two of this work presented a historical account of 'Zuluness' and how 'Zuluness' as discourse has become popular in tourism scholarship. Moreover, according to the body of literature reviewed, it also illustrated how Zulu culture has been commoditized for an international audience.

Chapter three presented the relevant theories for the study, further describing how the interconnection of the tourist gaze and cultural imperialism determine what is privileged for visual consumption in KZN. This sought to demonstrate how cultural representations in tourism brochures, both frame, shape and construct ideologies and meanings to what is signified and communicated as a way of attracting international tourists. From the research findings, the role of imperialism was found to be purposefully utilised in the production of the brochures by embedding their strategy to Western ideologies as the driving force and determinant, necessitating why and how the tourist gaze is constructed.

One major objective of this study was to explore how outdated images assert the tourist gaze. This is clarified further in cultural studies whereby heritage, ethnic images and inscriptions are both "products of sign systems and intertextuality" (Culler 2007:107). These representations explicate the intersection of how politics, culture and heritage have utilised indigenous images for commercialization and economic gain.



## **6.2. Key research objectives**

As discussed in chapter one, the key objectives of the research study were as follows:

- i. To understand how the tourist gaze is constructed through tourism brochures.
- ii. To understand how the tourist industry constructs myths of 'Zuluness.'
- iii. To explore the construction of certain cultural tourism and tourism routes in KwaZulu-Natal.

These three objectives framed the study. Each of these three objectives have been realised in this study and appropriate conclusions drawn.

### **6.2.1. Research Objective #01: How the tourist gaze is constructed**

As noted in chapter three, the definition of the tourist gaze alludes to the systematic assembling of indigenous images that encourages the tourist gaze. In reference to 'Zuluness,' chapter five illustrated how the tourist gaze has consciously collaborated images, text, signs and aesthetics, freezing places at a particular moment in time. These ethnic images of 'Zuluness' include, artwork, crafts, artefacts, Zulu identities. As also noted in chapter five, the overarching aesthetics that emerged in the data analysis supporting 'Zuluness' were seen as the hallmark and cornerstone for commoditizing tourism products. The image of the *isangoma* is depicted next to a house construction, portrayed as if she had just finished helping a client in the Vuka Africa Tours brochure. Western notions as discussed in chapter two, emphasise why tourism representation highlights the significance of indigeneity and that the demands are more about suited to the needs of the intended international audience. Tourism representation as a discourse is thus politically-constructed and de- and re-textualized towards establishing the tourist gaze (Hall and Tucker 2004b:30). Based on this notion, international tourists are more than delighted to come and engage with 'pseudo,' staged Zulu cultural activities. 'Zuluness' has thus been well-constructed, utilising authentication and anesthetisation in the promoted cultural tourist destinations.

In light of the discussion held in chapter three and chapter five, this study can conclude that tourism representation has successfully assembled and appropriately organised the images of the Zulu legacy in the production of marketing brochures. Tourism representation of the examined brochures has systematically scripted and authorised ethnic images of the past, thereby enhancing imaginary and fantasy by incorporating 'Zuluness' as imagined by the western mind. This is about telling a unique story that the world is anticipated to view, read and experience.

Understanding the major goal of boosting tourism business and investment, the "essentialised, mythologised, and exoticized imaginaries of 'otherness' are regarded as fundamental for currency exchange, appropriating villages and cultural tours as an identity (Salazar 2012:865). Relating to authentication, myths of 'Zuluness' are thus a blueprint for promoting cultural tourism and highlighting cultural villages (Ecabazini and PheZulu) and tour operators (Vuka Africa Tours and 1<sup>st</sup> Zulu Safaris). 'Zuluness' has thus been utilised as a cutting-edge marketing strategy by freezing the colonial times and presenting them in modern times as an international tourist attraction. It can be further maintained that myths of 'Zuluness' are not included by coincidence; instead, within tourism brochures they are regulated as a "regime of truth" as proposed by Hall and Gieben (1992:208). This simply suggests that such representations are conceptualised by those with voices and financial capability to serve a primary role of generating income. Depending on who decides what is included as representation, tourism professionals are key in determining what is to be preserved and commemorated in modern society, as long it fulfils the goal of generating an income. Images are deployed to reveal the politics of power, race and gender, as well as an interface between power and control whereby power dynamics influence who dictates what appears in these brochures.

#### **6.2.2. Research Objective #02: How the tourist industry constructs myths of 'Zuluness'**

In the interviews, Research Participant #01 revealed that the PheZulu village brochure contained two captions which read: "Africa at your door step" and "Feel the rhythm of Africa." This aura and rhythm is achieved in the tourism industry using

binary opposition as discussed in chapter three. Also, as noted in chapter three and elaborated upon in chapter five, these binary opposites have been well-placed, adding a trace of modernity and sophistication to the identity of the cultural villages and in their own way strengthen a sense of the place. Myths of 'Zuluness' have been collaborated well to depict and 'paint' a beautiful picture of how 'Zuluness' as a socio-construct reflects the historical account of the past within the Zulu kingdom. The camera techniques have been well-employed, and the front images of the brochures are projected as effective communicative tools. Images as they represent the tourism industry, are captured in a manner that warmly welcomes the international tourist. This acknowledges that the myths of 'Zuluness' such as the bee-hives/rondavels (*ugugasithandaze*) have been much used a symbolically within the South African tourism industry to epitomise and eulogize the past.

As noted in the data analysis chapter (five), myths of 'Zuluness' have been captured cleverly and firmly embedded in the cultural businesses. They have been made focal because they commodify 'Zuluness' and they represent the Zulu people in this way, going back into conventional Zulu way of living. It is about constructing the tourist gaze in a manner that appeases the interests of the international tourist who obviously prefers to see authentic Zulu elements and experience authenticity. Considering the modernity that currently exists, these myths have been intentionally confined to the cultural villages and are also assembled as tourist's attractions along the tourist routes in KZN. As reported by Research Participant #03, who has been in the cultural tourism for more than twenty years, the participant clarified having witnessed the evolution of the tourist gaze, he still chooses to keep his business 'pure' and conventional Zulu without electricity and all the other sophisticated elements of modern living. As established in the literature review, international tourists as they visit KZN, want to "rediscover their roots" as postulated by Ndlela (2002: 22). In this case, cultural tourism businesses construct the tourist gaze in such a way as to enhance this experience by even illustrating the surrounding landscapes. As demonstrated in chapter three, depictions of 'Zuluness' view Zulu culture as the dynamic ecology of people, things, worldviews, rituals, daily activities, and settings. Co-construction of 'Zuluness' also shares an important part in

memorialization, existing as part of modernity for tourists to engage in and above all preserve history.

As discussed in chapter five, the tourism industry maintains the sector by utilising the myths of 'Zuluness' in their brochures, thereby including images of the traditional homestead (*umuzi*) and the Zulu kraal (*isibaya*). Moreover, in the cultural villages, most cultural activities are enacted. Tourists are taught how to make straw mats, how to clean the floor using the cow dung. These tasks illuminate how the Zulu people were resourceful with natural materials. The provision of traditional meals as noted in chapter five, served on wooden platters, as depicted in the brochure, go towards creating a sense of the past, where everyone ate with their hands, without utensils. Some cultural villages also consist of kiosks where they sell beadwork, art and other craftwork. However, it was interesting to note how one village (Ecabazini) does not have a kiosk. The reason according to Research Participant #03 was that they want to capture that old era by depicting 'Zuluness' as both imagined and authentic. While aiming to generate more income, this village is maintained without diluting it with elements of modernity and convenience. Hence, the kiosk is not a feature for tourist sales.

As also discussed in chapter five, the appropriate signification of tourist brochures, where traditional garments, art, craftwork and artefacts, such as clay-pots (*ukhamba*) are depicted. Representation focuses squarely on the dialogue about identity. This initiates the debate about 'them' and 'us,' where this obvious line of demarcation on its own increases how cultural tourism is turned into a global product created for the world to see and experience. Also established in chapter five, is the appropriate portrayal of 'Zuluness,' adopted without compromising the essence of 'Zuluness.' Tourism branding is similar to packaging which transpires not only in the print media, but is also apparent in the online homepages of cultural villages with portrayals of indigenous images of the past. These have equally been emphasised by the tourist sector as essential in highlighting the legacy and heritage Zulu culture. The warrior image is regularly depicted, displaying the spear and the shield (*ihawu nomkhonto*), and has emerged as a common symbol of the Zulu people, where King Shaka is

honoured as a “brilliant leader, warrior and military strategist conquering all in his path” (Weir 2008:496).

All these ethnic images have been appropriately displayed to commoditize the cultural villages, by privileging Zulu tradition stereotypically before Western influence, which speaks to what the international tourists desires to see about the ‘other.’ The Valley of a 1000 Hills leading to the PheZulu Cultural Village presents indigenous landscapes, illustrating untouched lands, hills, valleys and mountains (*ubuhle bezintaba, amagquma nezintaba*). These vistas are appropriately packaged to the image-making for strategic purposes, thereby enabling the visual consumption of the tourist. Moreover, these are further accentuated with the strategic use of specific colours used to depict land, safaris and gold. Finally, wild animals and especially the representation of the ‘Big Five’ game animals are consistently utilised as a major attraction to market tourism in KZN.

Significantly, the textual language (*Imibhalo ngo limi lwesiZulu*) on tourist brochures endorses the myth of ‘Zuluness’ using symbols, signs and text that portray Africa. More pointedly, images of the ‘other’ also express ideologies of power and the relationship of dominance and subordination, asserting Zulu identities, whereby women are frequently depicted performing menial domestic tasks. Interestingly, while patriarchy is claimed to be commonly practised in KZN, images on these brochures depict men and women as equals, both projected in brochures promoting what the province offers. Zulu symbols, images and visual texts assert cultural destinations featuring their uniqueness and this is what sustains tourism. Indigenous landscapes as attractions foreground the legacy of “The Kingdom of the Zulu,” depicted as unchanging and unspoiled in all the selected brochures.

With regards to these villages, the tourism industry has maximised the landscapes and the locations by ensuring that cultural villages are located or ‘built’ in the secluded parts of KZN. The villages have been constructed as proper communities with Zulu men, women, and children walking bare foot. The cultural villages and tour operating businesses examined are given Zulu names which reveals elements of ‘Zuluness.’ For example, PheZulu, representing clearly that this place is for the

Zulus. Ecabazini is a word which means a flat surface, Vuka Africa means “Awaken Africa,” and lastly, 1<sup>st</sup> Zulu Safaris literally means first, thereby denoting quality, premium and rich Zulu culture to the international tourist trade. Moreover, this quality is accentuated by the company logo portrayed on the homepage of 1<sup>st</sup> Zulu Safaris.<sup>44</sup> These names have been well-conceptualised in terms of how they uniquely construct ‘Zuluness’ and how they maintain the tourist gaze by the tourism industry itself.

### **6.2.3. Research Objective #03: Exploring the construction of certain cultural tourism and tourism routes in KwaZulu-Natal**

The indigenous landscapes as one travels to these cultural tourism destinations have been kept neat with plants, trees and shrubs, thereby keeping the destination environmentally friendly. Some plants were used in the past centuries as traditional remedies for different ailments. These serve a prime role of inspiring imagination and wonderment to the international audience. It is therefore not unexpected that cultural villages even though they present what McCannell (1999) calls the “pseudo,” stage specific events and activities selected to enable the international visitor to immerse themselves in, and be engaged with, the inauthenticity of the local environment. The cultural villages are built along the outskirts of the towns and cities, where safari cars are driven along dirt roads where there is no tar.

Also noted in the data analysis chapter (five), is how the examined cultural tourist businesses differ in their tourist’s attractions, as well as what they privilege as elements of ‘Zuluness’ in their brochures and tourist packages. Accordingly, one cultural village (concentrated on the Zulu cultural tradition (Ecabazini Cultural Homestead), while another (PheZulu Cultural Village) concentrated on Zulu identities, issues of faith, Zulu dance, food and domestic activities. Considering the definition of the term ‘Zuluness’ across all the research participants, it emerged that ‘Zuluness’ is best defined or rather signified as portrayals of African faith, spirituality

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<sup>44</sup> See: Annexure E, Figure 5.16. 1<sup>st</sup> Zulu Safaris Company Logo.

and religion. It further emerged that similar beliefs are extant regarding the divine healers (*isangoma*) and the strong belief system of the Shembe faith. Indeed, as the study conducted by Browne (2005:91) emphasised, the Shembe religion rose to prominence due to it providing a simplified, “rural-to-urban transition for millions of Africans.” Moreover, it helps its devotees through belief systems and practices to “cope with the modern world while not feeling that they are betraying their traditions” (2005:91).

The tourism routes provide a synergy of cultural experiences through businesses trading along the routes. Sites such as Shisa Nyama and traders selling beadwork and wooden platters makes the tourism routes more cultural. The service providers work collaboratively so that they can maintain the route by bringing different attractions adhering to different aspects of the route embedding ‘Zuluness.’ The examined tourism providers shared some commonalities, but also differed in terms of what they packaged as distinctively tourist attractions for their individualised businesses. As noted in chapter five, Africanness and ‘Zuluness’ is represented side-by-side. Also, depicted by wildlife, 1<sup>st</sup> Zulu Safaris creates tourism publicity by elegantly portraying ‘Big Five’ game animals as tourist attractions. Clearly, it thus emerges that myths of ‘Zuluness’ attract international tourists and in KZN they have been confined to the cultural villages. As reported by Research Participant #04, various stakeholders (i.e., families in partnership) host international tourists for overnight packages, participating in the Zulu dance, getting an opportunity to wear Zulu traditional clothing and in some cases, sharing traditional meals with the host families.

From the interview narratives, it was evident that there are enactments of Zulu cultural activities such as encouraging international participants by providing an opportunity to wear traditional outfits. International tourists participate in cleaning the rondavels using cow dung and also grind the mealie meal used for preparing meals. This is how such myths of ‘Zuluness’ are constructed providing real-life experiences to these visitors which permits the tourists to interact with history. Moreover, it emerged that destination competitiveness is paramount, particularly with places such

as the Mahatma Gandhi route and the Durban “Golden Mile” Beach Front. With those pressures and competition realities, cultural villages and tours have to stay competitive, creative and innovative. Newer programmes are repackaged to appeal to larger crowds and these include birthday parties and cultural programmes suited to meet the pockets of the local population.

All of the research participants demonstrated how they maintain the tourism routes as members of a local tourism association, which regulates how and what needs to be on offer for the international tourist trade. Research Participant #04 reported how they drew benefit from partnering with eThekweni Municipality via the Cultural Tourism Organisations (CTO) structure which governs how they ought to remain relevant and competitive in the tourist industry:

CTOs provide an opportunity for local communities in tourism ventures to participate in the industry, have a meaningful ownership of tourism initiatives and participate in decision-making (Ethekewini Municipality 2014b:39).

After exploring some parallels between reality and the representation of cultural villages and tour operator businesses in print brochures and online homepages it was evident that PheZulu Cultural Village has diversified into other businesses to ensure a constant income in and out of season.

As discussed in chapter two, the visual expressions are in harmony with the 1996 Constitution of the Republic of South Africa, where the new democratic government aims to facilitate political correctness through celebrating cultures. In KZN, ‘Zuluness’ has served its role as a vehicle for promoting business, appropriately telling a story about “The Kingdom of the Zulu.” The exotic portrayals of Zulu identities, particularly the signification of women imaging a relaxed approach, which potentially signifies peace and tranquillity from the portrayal of the landscape. However, enshrined with the concept of the so-called ‘Rainbow Nation’ is social cohesion which speaks to how citizens should celebrate and accommodate the diversity of cultures. In lieu of the socio-political efforts to rewrite history, the researcher questions how through all the initiatives of transformation, representation still has not made many changes to a



new narrative? Furthermore, in the democratic era, why notions of identity have not significantly evolved, revealing change, continuity and reconciliation as contained in the 1996 South African Constitution?

While this study acknowledges the beauty of celebrating and fortifying myths of 'Zuluness' in tourism, the researcher questions the 'pseudo' events and activities, simulating tradition and culture at villages as potentially diminishing the essence of 'Zuluness' (*injula nokujiya kwesiZulu*). To a lesser degree, the researcher also raises questions about tourist attractions and representations staged purely for tourist consumption as to whether they pose a threat to social cohesion and whether they erode efforts of representing diversity of culture in KZN.

### **6.3. Final conclusions**

The research findings acknowledge that KZN commercializes 'Zuluness' and that there is a commensurate construction of the tourist gaze in the tourism brochures to benefit international tourism in province. The cultural villages and the tour operators embodying myths of 'Zuluness,' thereby enabling international tourists to experience and immerse themselves in the anthropology of the Zulu nation. The tourism sector in KZN has thus consciously adopted this signification in terms of its overall design, granting tourism enterprises a solid, if not pseudo, identity. The cultural tourism business has thus created platforms for employment and income generation. In terms of tourism representation, the examined materials capture the essence of tourism in KZN in a past moment in time, thereby meeting the needs and expectations of an international tourist clientele eager to experience an untouched Africa. Finally, the sector as represented by its business owners, brochures and online homepages appears to be in sync with the prescripts of local economic development as determined by the 1996 Constitution of the Republic of South Africa and present national and local government initiatives and directives. Generalizability in this study can never be made applicable, but instead research results provide insights on how representation is effected is established in the tourism sector.

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Designation	Place of Interview	Date of Interview
Research Participant #01 (RP #01)	PheZulu Cultural Village	22 September 2016
Research Participant #02 (RP #02)	1 <sup>st</sup> Zulu Safaris Offices, uShaka Marine World	23 September 2016
Research Participant #03 (RP #03)	Pietermaritzburg  Ecabazini Village	05 October 2016  20 September 2017
Research Participant #04 (RP #04)	KwaNyuswa Offices	09 December 2016

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# ANNEXURE A

## RESEARCH PROTOCOL



20 July 2016

Mrs Nokulunga Zamantshali Portia Dlamini (952059380)  
School of Applied Human Sciences – CCMS  
Howard College Campus

Dear Mrs Dlamini,

**Protocol reference number: HSS/0960/016M**

**Project title:** Constructing the tourist gaze in KwaZulu-Natal: The production and representation of 'Zuluness'. A study of Cultural Villages (Phezulu and Ecabazini) and Tour Operators (Vuka Africa and 1st Zulu Safaris)

### Full Approval – Expedited Application

In response to your application received on 30 June 2016, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol have been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number.

**PLEASE NOTE:** Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

  
.....  
Dr Shamila Naidoo (Deputy Chair)

/ms

Cc Supervisor: Dr Sarah Gibson  
Cc Academic Leader Research: Dr Jean Steyn  
Cc School Administrator: Ms Ayanda Ntuli

Humanities & Social Sciences Research Ethics Committee

Dr Shenuka Singh (Chair)






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Telephone: +27 (0) 31 260 3587/8350/4557 Facsimile: +27 (0) 31 260 4609 Email: [ximbap@ukzn.ac.za](mailto:ximbap@ukzn.ac.za) / [snymann@ukzn.ac.za](mailto:snymann@ukzn.ac.za) / [mohunp@ukzn.ac.za](mailto:mohunp@ukzn.ac.za)

Website: [www.ukzn.ac.za](http://www.ukzn.ac.za)



Founding Campuses:  Edgewood  Howard College  Medical School  Pietermaritzburg  Westville

## **ANNEXURE B**

### **INFORMED CONSENT FORM**

**TOPIC:** Constructing the Tourist Gaze in KwaZulu-Natal: The Production and Representation of 'Zuluness.' A Study of Cultural Villages (PheZulu and Ecabazini) and Tour Operators (Vuka Africa and 1st Zulu Safaris).

#### **Correspondence with interviewees: Letter of invitation to participate in the study**

Dear Sir/Madam

I, Zama Dlamini, am collecting data to complete a study on how the tourist gaze is constructed in KwaZulu-Natal. The study is conducted under the supervision of University of KwaZulu-Natal, Centre for Communication, Media and Society (CCMS). My supervisor's name is Dr Sarah Gibson. I am writing to request your participation. The importance of this study is to understand how contemporary tourism in KwaZulu-Natal constructs KwaZulu-Natal and how it represents Zulu culture and identity.

This study wants to explore how the tourist industry constructs myths of Zuluness in contemporary South Africa. The project has two main research questions:

- i. How do contemporary tourism brochures construct myths of Zuluness as an object of the tourist gaze?
- ii. How does the tourism industry construct cultural tourism in KwaZulu Natal?

In answering these questions, I am focusing on two different cultural villages (PheZulu and Ecabazini) and tour operators (Vuka Afrika Tours and 1<sup>st</sup> Zulu Safaris), both are located on two different tourist routes (the valley of the 1000 Hills and the Albert Falls route) in KwaZulu-Natal.

Participation in this study is voluntary. As a participant, you may withdraw from the research at any time without negative consequences. The interview or focus group will not be paid for in money, but a small token gift may be given. In the focus groups light refreshments will be provided. In general, responses will be treated in a confidential manner.

Confidential information will not be used without your permission. If you agree to be part of the focus group, we will request that you choose a pseudonym for the purposes of this research, so your real identity will not be revealed in the final reports. As a participant, you will be treated with respect and dignity. In addition, you will not be deceived or tricked into providing information unwillingly.

We request the use of an audio-recorder in the focus groups. The data will be kept securely for five years for purposes of verification by my supervisor Dr Sarah Gibson at the University of KwaZulu-Natal. Should you request, an electronic copy of the final projects will be sent to you on completion.

Thank you for your time.

Your willingness to participate in this study will greatly be appreciated.

Zama Dlamini

## Details of the researcher and institution of research:

	address	Phone Number	Email address
Researcher	Zama Dlamini	Please contact supervisors (see below)	tlzp.dlamini@gmail.com 952059380@ukzn.ac.za
Department	Centre for Communication Media and Society (CCMS)	+27-31-260-2505	<a href="http://ccms.ukzn.ac.za/Homepage.aspx">http://ccms.ukzn.ac.za/Homepage.aspx</a>
Institution	University of KwaZulu-Natal (UKZN) Howard College Campus, Masizi Kunene Ave, Glenwood, Durban, South Africa.	+27-31-260-1813	<a href="http://www.ukzn.ac.za">www.ukzn.ac.za</a>
Supervisor	Dr Sarah Gibson	+27- 031 260 2367	Gibsons@ukzn.ac.za
Chair, UKZN Human Sciences Research Committee	Dr. Shenuka Singh	+27-31-260-8591	singshen@ukzn.ac.za
Committee Clerk, UKZN Human Sciences Research Committee	Mr. Prem Mohun	+27-31-260-4557	hssrechumanities@ukzn.ac.za
<p><i>Please do not hesitate to contact any of the above persons, should you want further information on this research, or should you want to discuss any aspect of the interview process.</i></p>			
<b>Signed consent</b>			
<ul style="list-style-type: none"> <li>I understand that the purpose of this interview is for solely academic purpose. The findings will be published as research projects/dissertations, and may be published in academic journals.</li> </ul>			Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand I may choose to remain anonymous. (Please choose whether or not you would like to remain anonymous.)</li> </ul>			Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand that I may choose whether or not my name will be quoted in remarks and or information attributed to myself in the final research documents.</li> </ul>			Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I choose to use a pseudonym, not my real name.</li> </ul>			Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand that I will not be paid for participating.</li> </ul>			Yes <input type="checkbox"/> No <input type="checkbox"/>

• I understand that I reserve the right to discontinue and withdraw my participation any time.	Yes <input type="checkbox"/>	No <input type="checkbox"/>						
• I consent to be frank to give the information.	Yes <input type="checkbox"/>	No <input type="checkbox"/>						
• I consent to the use of audio-recorder during interview.	Yes <input type="checkbox"/>	No <input type="checkbox"/>						
• I understand I will not be coerced into commenting on issues against my will, and that I may decline to answer specific questions.	Yes <input type="checkbox"/>	No <input type="checkbox"/>						
• I understand I reserve the right to schedule the <i>time</i> and <i>location</i> of the individual interview.	Yes <input type="checkbox"/>	No <input type="checkbox"/>						
<b>* By signing this form, I consent that I have duly read and understood its content.</b>								
<table border="0" style="width: 100%;"> <tr> <td style="width: 33%; border-bottom: 1px solid black; text-align: center;">Name of Participant</td> <td style="width: 33%; border-bottom: 1px solid black; text-align: center;">Signature</td> <td style="width: 33%; border-bottom: 1px solid black; text-align: center;">Date</td> </tr> <tr> <td style="border-bottom: 1px solid black; text-align: center;">Name of Researcher</td> <td style="border-bottom: 1px solid black; text-align: center;">Signature</td> <td style="border-bottom: 1px solid black; text-align: center;">Date</td> </tr> </table>			Name of Participant	Signature	Date	Name of Researcher	Signature	Date
Name of Participant	Signature	Date						
Name of Researcher	Signature	Date						

## ANNEXURE C

### SEMIOTIC ANALYSIS GUIDE/SCHEDULE

The Analysis of the Tourism Brochures will determine the following:

- i. **Denotation:** The text will be analysed according to the denotative meaning they convey. This is the basic descriptive level whereby most people would agree on the meaning derived from an object. It is important to discuss the denotative meaning of a text because this is the simple level of meaning which is communicated the producers and understood by the consumers.
- ii. **Connotation:** The connotation will indicate how the myths of 'Zuluness' is constructed in the tourism brochures. How the images are photographed and why? Connotations are not purely personal meanings—they are determined by the codes to which the interpreter has access. This is the level where people use their conceptual classifications of an object in order to derive meaning by linking to broader themes and meanings (Hall 2013:23). Describing the connotative level of communication is vital to this study because this is the level whereby the researcher will be able to discuss the meaning of the text with reference to the theories of tourism and postcolonialism.
- iii. **Codes and conventions:** These highlight signs of objects or actions which have meaning to members of the cultural group, seeking to identify the rules or conventions of the codes which underlie the production of meanings within that culture (Chandler 2007:171). This study will elucidate dominant codes mediated in the brochures and establish the significance of this.
- iv. **Cultural Knowledge:** The cultural images as depicted on the brochures will be highlighted because culture is a vital component of society. Metaphors indicating myths depicted in these brochures will be another focus whereby political, historical metaphors depicting pre-modern in modern times. This will

enable to explain why these myths functions have been used ideologically to justify dominant assumptions about 'Zuluness.'

- v. **Ideological Position:** The dominant ideology in contemporary tourism brochures will be discussed with reference to the themes that will be identified during the analysis as indicated in the theoretical framework and literature review. The ideology of tourism and postcolonialism will be examined.
- vi. **Symbols/objects:** The tourism brochures will also be analysed according to the cultural images, text and images symbols they represent.
- vii. **Determine the linguistic message:** The linguistic message communicated in the tourism brochures through images and text written. The slogans used a catch lines will be explored as well as to how it communicates information that the intended audience of brochures should understand.
- viii. **What social differences are distinguished:** Through this analysis, the social differences communicated in the tourism brochures will be identified. These will be identified as themes such as race, class, gender, rural and primitive.
- ix. The analysis will be done with reference to the relevant theoretical and conceptual frameworks discussed in the literature review.



## **ANNEXURE D**

### **INTERVIEW SCHEDULE**

#### **Orientation questions**

- i. Where do you work? (i.e. which cultural village or tour operator) How long have you worked there?
- ii. What is your role? Your responsibilities?
- iii. What makes your cultural village / tour operation unique?
- iv. What advertising / marketing do you use? How important are they to your business?
- v. Who is the target market for your tourism? Local or international?
- vi. What function do tourism brochures serve? Why do you use them?

#### **Brochures: Show them their own brochure as the basis for the discussion**

- i. Why do you use tourism brochures?
- ii. Who are they aimed at?
- iii. Where are you involved in producing these brochures?
- iv. Was there a brief? Who decided what needs to be included?

#### **Looking at this brochure in particular:**

- i. Why were these photographs included?
- ii. What information is necessary to include in the tourism brochure? Why do you feel it's necessary?
- iii. Why did you choose to include these objects / cultural practices in the tourism brochure?
- iv. Why are these people represented? Who are they?
- v. Why did you choose these places/locations/sites to include?
- vi. What communicates Zuluness in these brochures?

## **Cultural Tourism**

- i. How does your work/industry fit into cultural tourism in KwaZulu-Natal?
- ii. How important is route tourism for your place of work?
- iii. Who defines cultural tourism in KZN?
- iv. How does your work/tour/village relate to other similar tourism industries?
- v. When you decide on cultural images to use and select for the brochure what are you trying to communicate?
- vi. Would you say there are any stereotypes that might/could be perpetuated by the images selected?
- vii. How does that map your business and how does it map the routes you service as destinations that are worth visiting?

## ANNEXURE E

### PRINT AND ONLINE BROCHURE IMAGES



Figure 5.1. Ecabazini Cultural Village Print Brochure (front cover)



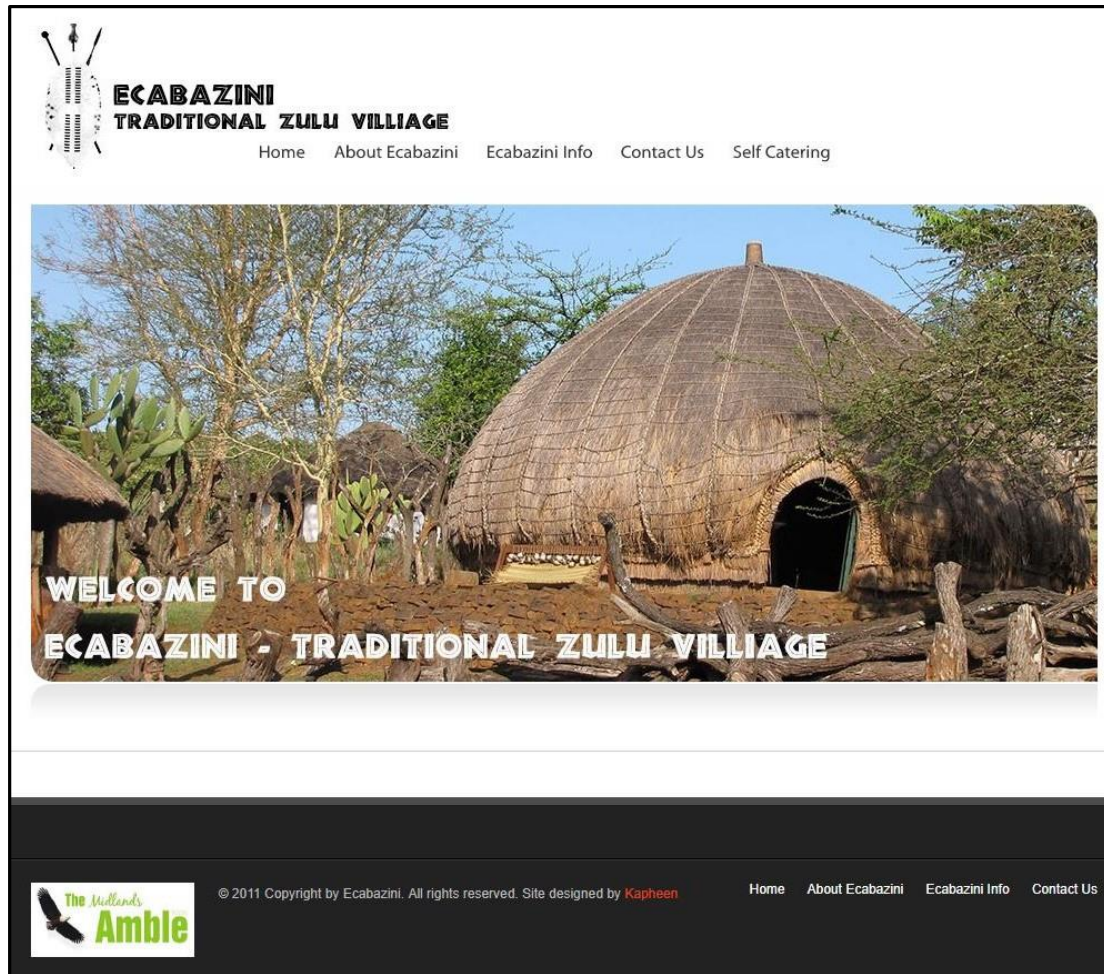


Figure 5.2. Ecabazini Cultural Village Online Homepage, <<http://ecabazini.co.za/>>, [Accessed 02 December 2017].



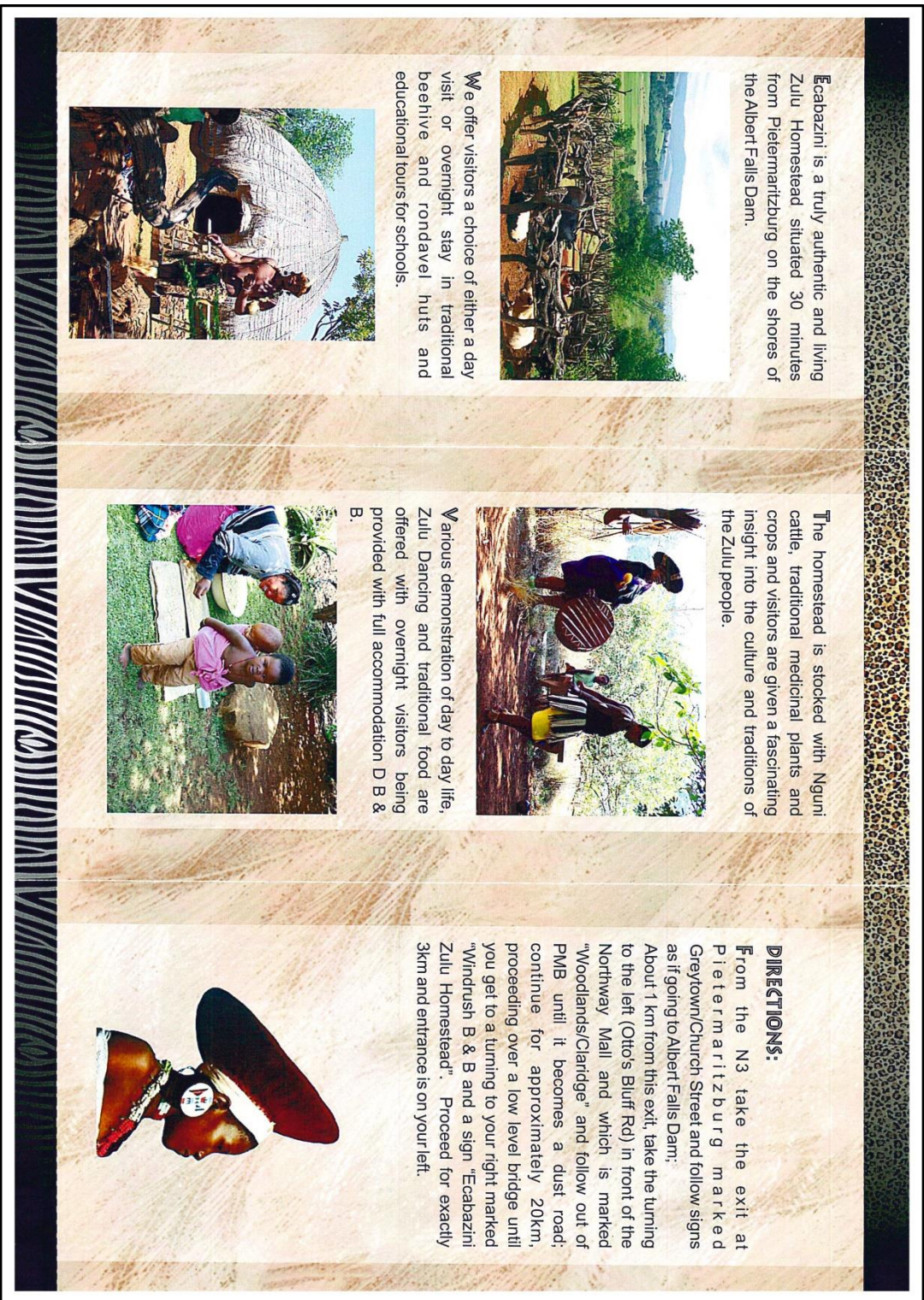


Figure 5.3. Ecabazini Cultural Village Print Brochure (back cover)





Figure 5.4. Vuka Africa Tours Print Brochure (front cover)





Figure 5.5. Vuka Africa Tours Print Brochure (back cover)





Figure 5.6. PheZulu Cultural Village Print Brochure (front cover)



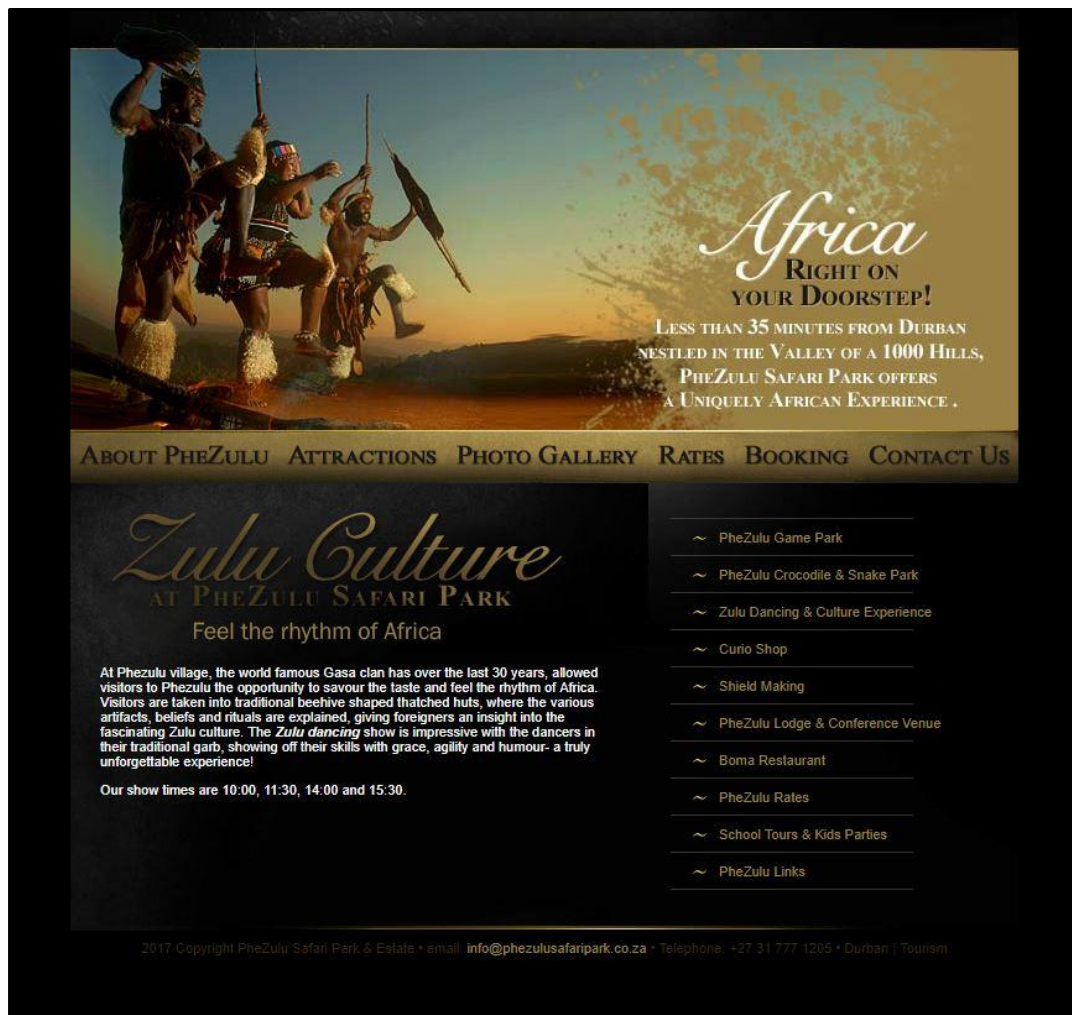


Figure 5.7. Phezulu Cultural Village Online Homepage

<<https://www.phezulusafaripark.co.za/zuluculture.htm/>>, [Accessed 02 December 2017].



Figure 5.8. Phezulu Cultural Village Online Homepage Branding Script







Figure 5.10. PheZulu Cultural Village (New Print Brochure)

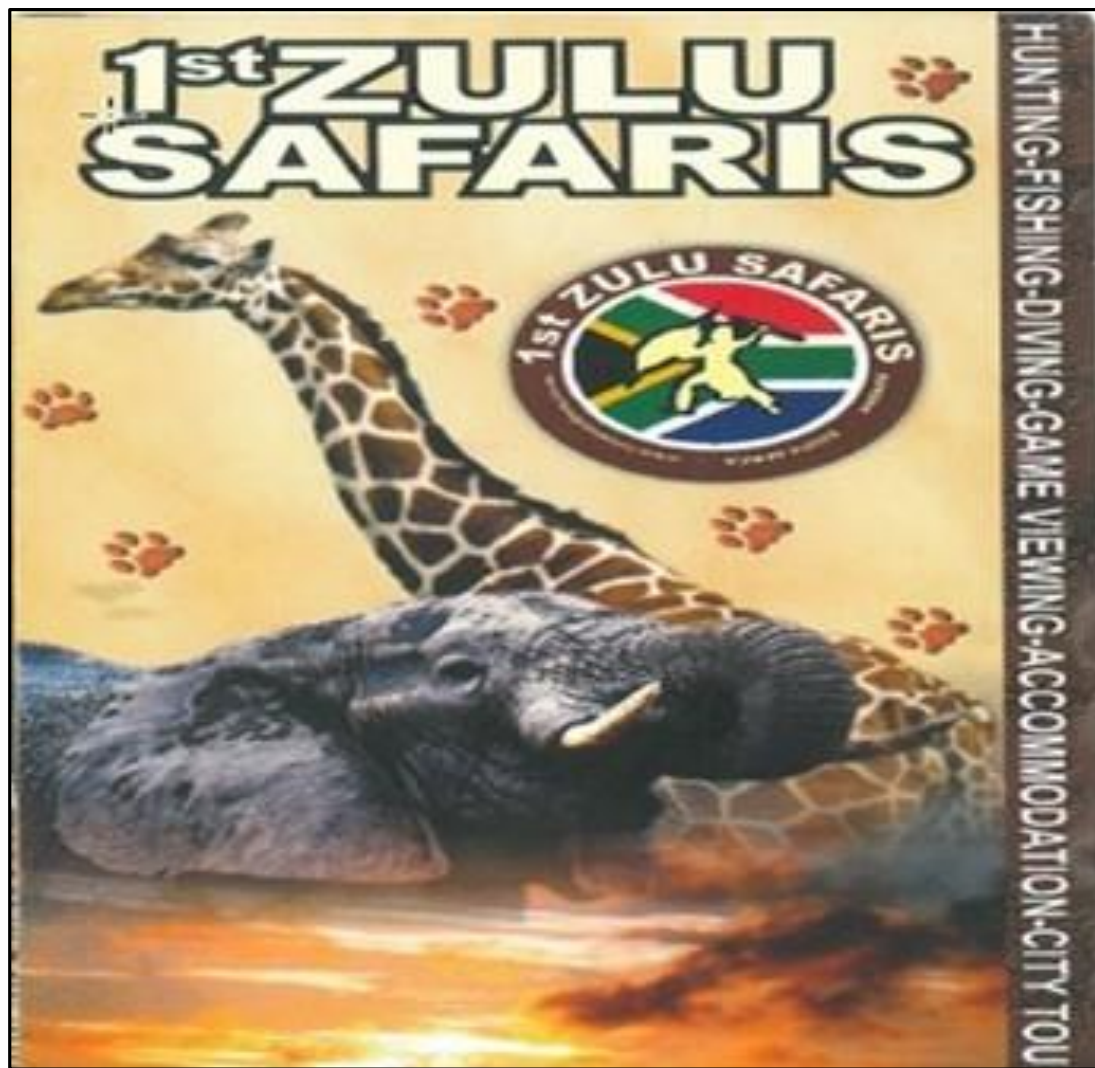


Figure 5.11. 1<sup>st</sup> Zulu Safaris Print Brochure (front cover)





Figure 5.12. Zulu Kingdom Map Representation

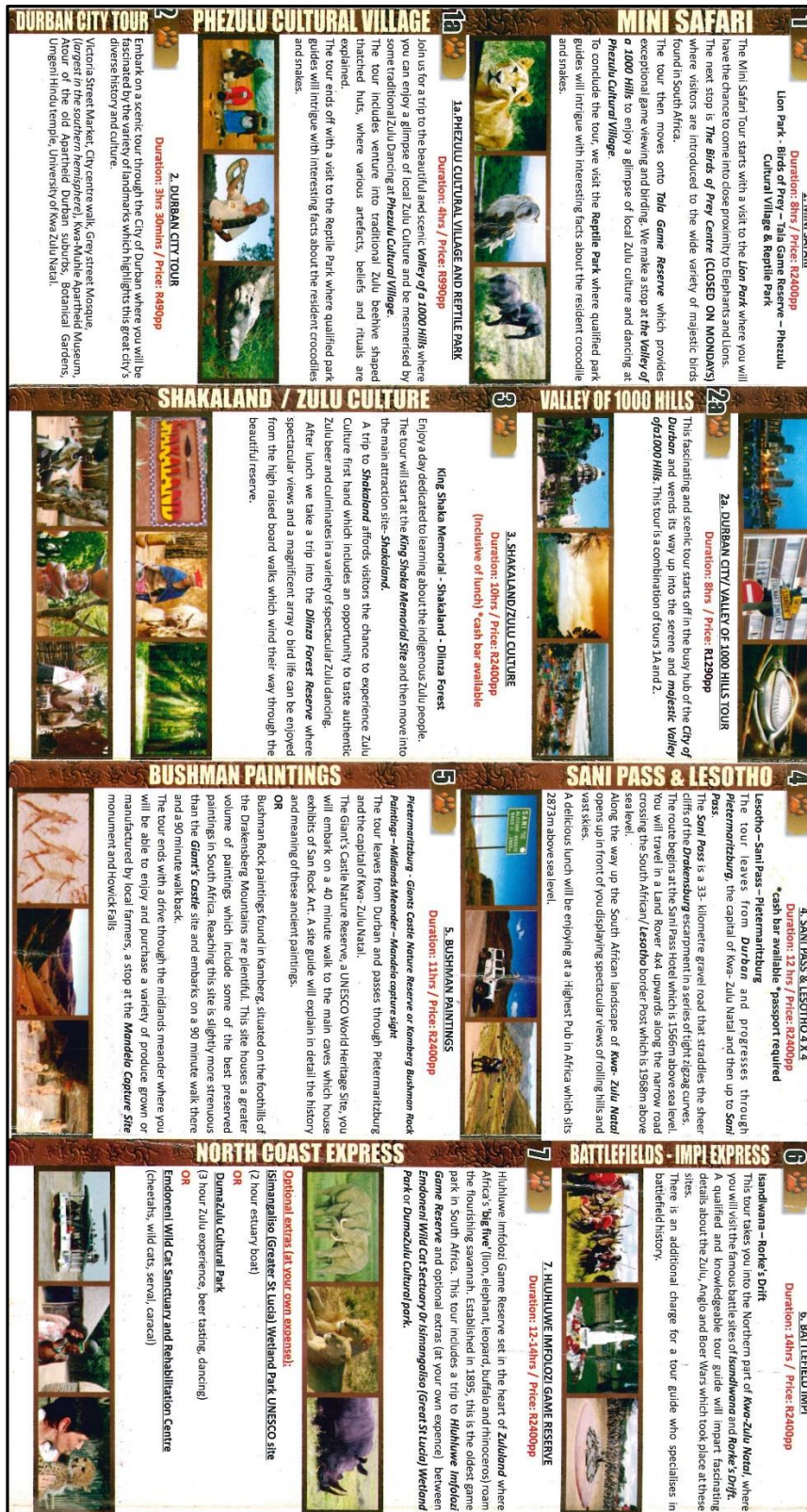


Figure 5.13. 1<sup>st</sup> Zulu Safaris Print Brochure (front cover). A collage of images depicting promoted destinations.





Figure 5.14. 1<sup>st</sup> Zulu Safaris Print Brochure (back cover). A collage of images depicting promoted destinations.



Figure 5.15. 1<sup>st</sup> Zulu Safaris Offices. <<http://www.activities-south-africa.co.za/portal/business/5662/1st-zulu-safaris/>>, [Accessed 02 December 2017].





*Figure 5.16. 1<sup>st</sup> Zulu Safaris Company Logo. <<http://www.activities-south-africa.co.za/portal/business/5662/1st-zulu-safaris/>>, [Accessed 02 December 2017].*



*Figure 5.17.* Examples of the 'Big Five' game animals portrayed in the brochure of 1<sup>st</sup> Zulu Safari and posted to their online homepage. <<http://www.activities-south-africa.co.za/portal/business/5662/1st-zulu-safaris/>>, [Accessed 02 December 2017].

## **ANNEXURE F**

### **LANGUAGE EDITING CERTIFICATION**

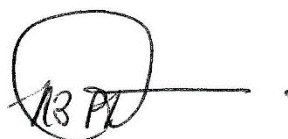
We, the undersigned, declare that we have abided by the College of Humanities, University of KwaZulu-Natal's policy on language editing. We also declare that earlier forms of the dissertation have been retained should they be required.



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**GARY STUART DAVID LEONARD**

University of KwaZulu-Natal  
Higher Degrees Certified Language Editor  
Commissioner of Oaths V3358

06 December 2017



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**NOKULUNGA ZAMANTSHALI PORTIA DLAMINI**

06 December 2017